LA TECNICA DEL

COMIC

Josep M. Beá

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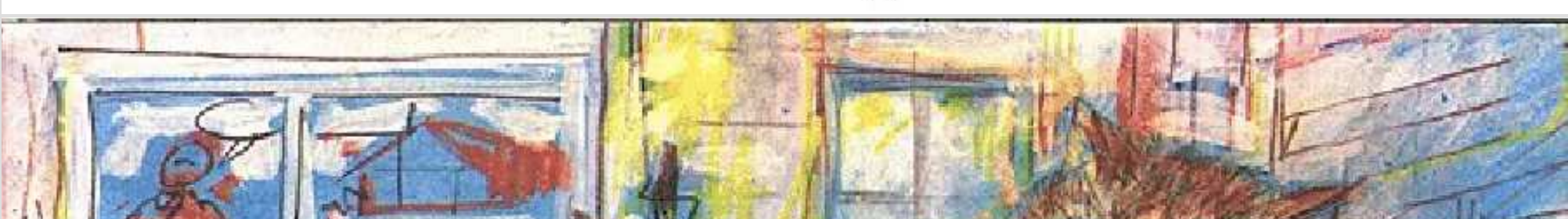

PROLOGO

Al iniciar esta obra, por el amor que siento hacia mi profesión, es evidente que estoy sobrado de algo que en otras ocasiones, al tener que prologar un trabajo, me ha faltado: ilusión, un sentimiento necesario para conseguir el objetivo previsto, o por lo menos poder aproximarse al fin deseado. Pero junto al entusiasmo de dar forma material a algo que hasta hace poco tiempo era únicamente una quera especulación mental, aparece la sombra de la responsabilidad ante el compromiso adquirido al plantearme una labor de específica función didáctica; responsabilidad que quizá y afortunadamente me sujete ante la posibilidad de caer en trivialidades carentes de base y me aleje de utilizar falsos academicismos que no conseguirían otra cosa que torturar al más sufrido lector.

Mi única intención es la de convertir este trabajo en la respuesta que todo aficionado a la profesión del comic precisa en infinidad de ocasiones; que pueda encontrar aquí la solución concreta a los problemas que durante el proceso de aprendizaje puedan planteársele y, si no obtiene la solución completa, por lo menos pueda a través de estas páginas hallar una indicación adecuada o la información aproximada para encaminarle al logro perseguido

Soy consciente por experiencia propia de la grave dificultad que entraña el aprendizaje de cualquier medio artístico a través de este sistema, pero también es innegable que cualquier fuente de información

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SOBRE LA CREATIVIDAD

Así pues, ¿puede el comic ser enseñado? ¿Ser aprendido?

Creo que toda persona poseedora de un temperamento artístico con habilidad para dibujar puede llegar, si éste es su deseo, a través de gran esfuerzo y voluntad, a comprender, asimilar, aprender, interpretar, las fórmulas de realización gráfica del comic a través de la enseñanza que le imparta un profesional. Así, puede llegar a manejar los útiles e instrumentos precisos con tanta habilidad o más que el mejor maestro que pueda haber tenido. Puede transformarse en un conocedor de los más intrincados laberintos técnicos de este oficio. Cuando llegue a esta difícil meta, podrá decirse de él que es un buen dibujante de comic.

Hay quién se conforma y le place ser este magnífico dibujante, pero existe quien ambiciona acceder a otro plano de distinta naturaleza. En cierta ocasión, un aficionado al comic que tenía grandes problemas a la hora de imaginar un guión me preguntó:

—Si pudiera estar trabajando durante cinco años al lado de Moebius y llegara a saber dibujar exactamente como él, ya estaría solucionado mi problema, ¿no?

Un compañero que estaba junto a mí se adueñó de la contestación:

—Pues creo que dibujarías como Moebius, y si éste escribiera para ti guiones muy detallados, podrías pasar por él. Pero aunque Leonardo da Vinci me enseñara lentamente su técnica pictórica hasta conocería a la perfección, eso no implicaría que al día siguiente a mí se ocurriera pintar la Gioconda. Cervantes me podría transmitir todas sus fórmulas y recursos literarios, pero dudo que gracias a ello yo consiguiera escribir el Quijote.

—Entonces, ¿existe algún sistema para aprender a crear?

—Pues no sé, amigo. Se trata de un asunto de bioquímica cerebral: vive, observa... yo qué sé. —Y así acabó la conversación.

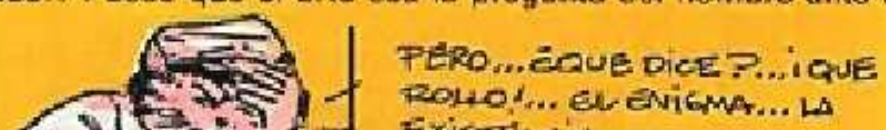
Supongo que el acto creativo, la creatividad propiamente dicha, es cuestión de una facultad individual, personal e intransferible, el resultado de una determinada actitud crítica ante los hechos vitales, la expresión de un singular universo interno, conformado por un especial análisis de la realidad, un tipo de personalidd determinada por impactos de carácter ambiental, social...

No hace mucho, un compañero dibujante que vino a visitarme me confesó:

—Sólo puedo dibujar comic cuando me ocurren cosas.

Es una afirmación para meditar. Pero para que nadie caiga en el desánimo, puedo afirmar que acercarse al arte, rodearse de él, es la mejor fórmula para despertar en toda persona su capacidad creativa. Estando en contacto con cualquier manifestación artística, podremos aprender a comunicarnos con otros niveles proyectados por la singular inquietud del artista creador. Puede que el arte sea la pregunta del hombre ante el enigma de su existencialidad.

Josep M. Beà I Font



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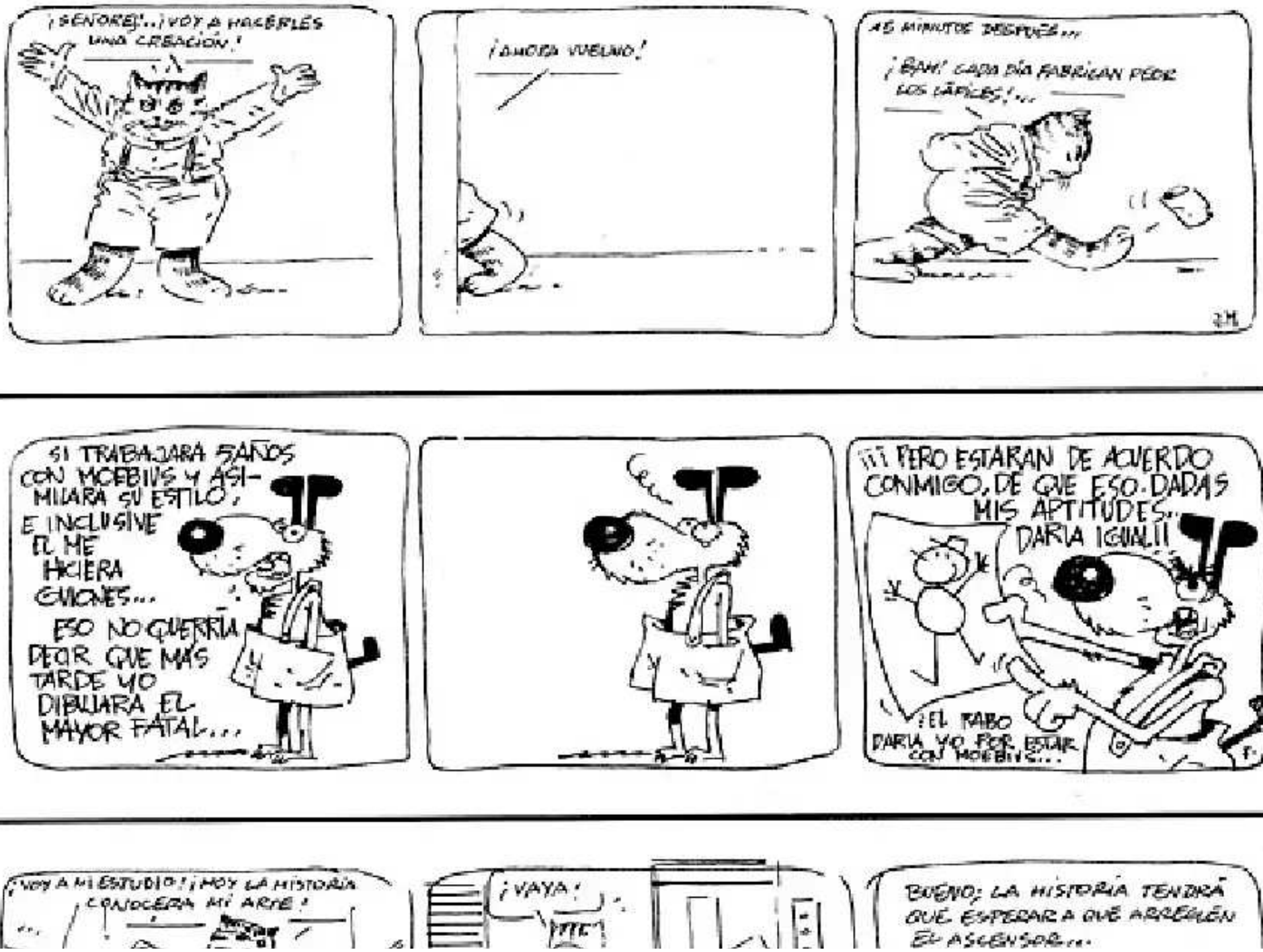

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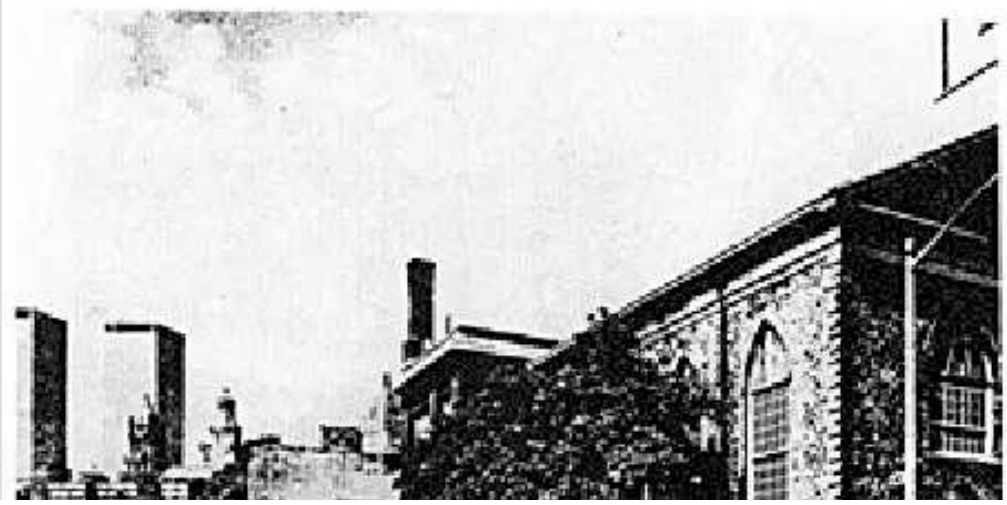
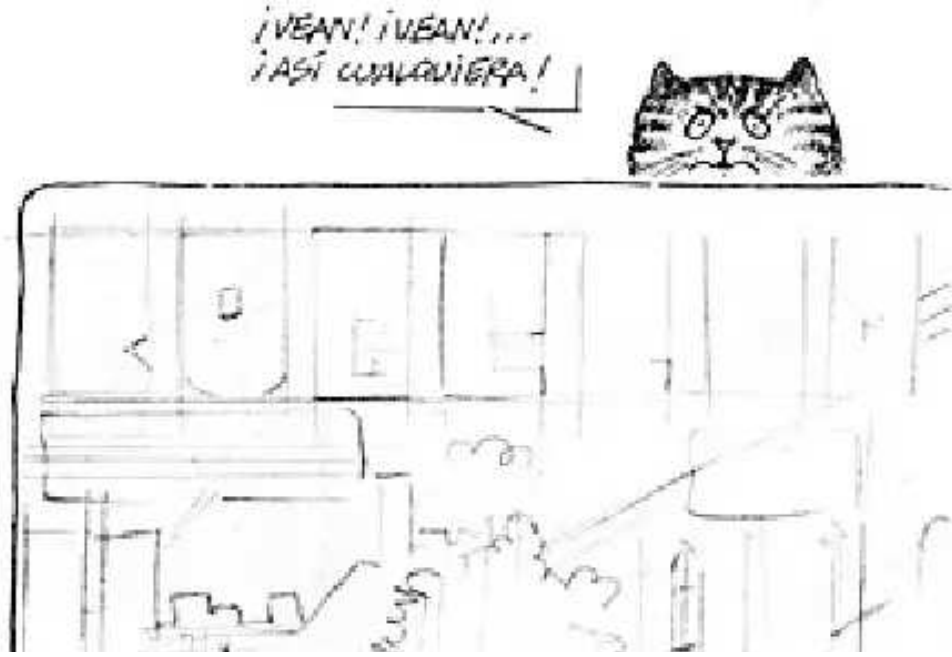
Este primer capítulo estará dedicado a mostrar todos y cada uno de los temas que serán desarrollados a lo largo de toda la obra, de tal forma que el interesado en esta materia artística pueda descubrir de forma clara y objetiva cada una de las parcelas indispensables para la realización de la técnica del comic.

SISTEMAS DE DOCUMENTACION GRAFICA — EL ARCHIVO

Se examinarán los sistemas usados con más frecuencia por los profesionales que precisan del apoyo documental, así como el plantamiento de su confección en base a una máxima eficacia. Podremos observar y analizar el resultado obtenido en algunas realizaciones a partir de documentos fotográficos.





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EL GUION

El tema capital en la realización de la mayoría de comics. Un factor decisivo para la consecución de toda obra importante. Este será un capítulo realmente muy comprometido, pues existen en el momento actual, en el campo de esta profesión, muchas y diferenciadas maneras de plantear el esquema argumental.

entregar. 3/4.

enlace nº. 3

Resaltar expresión

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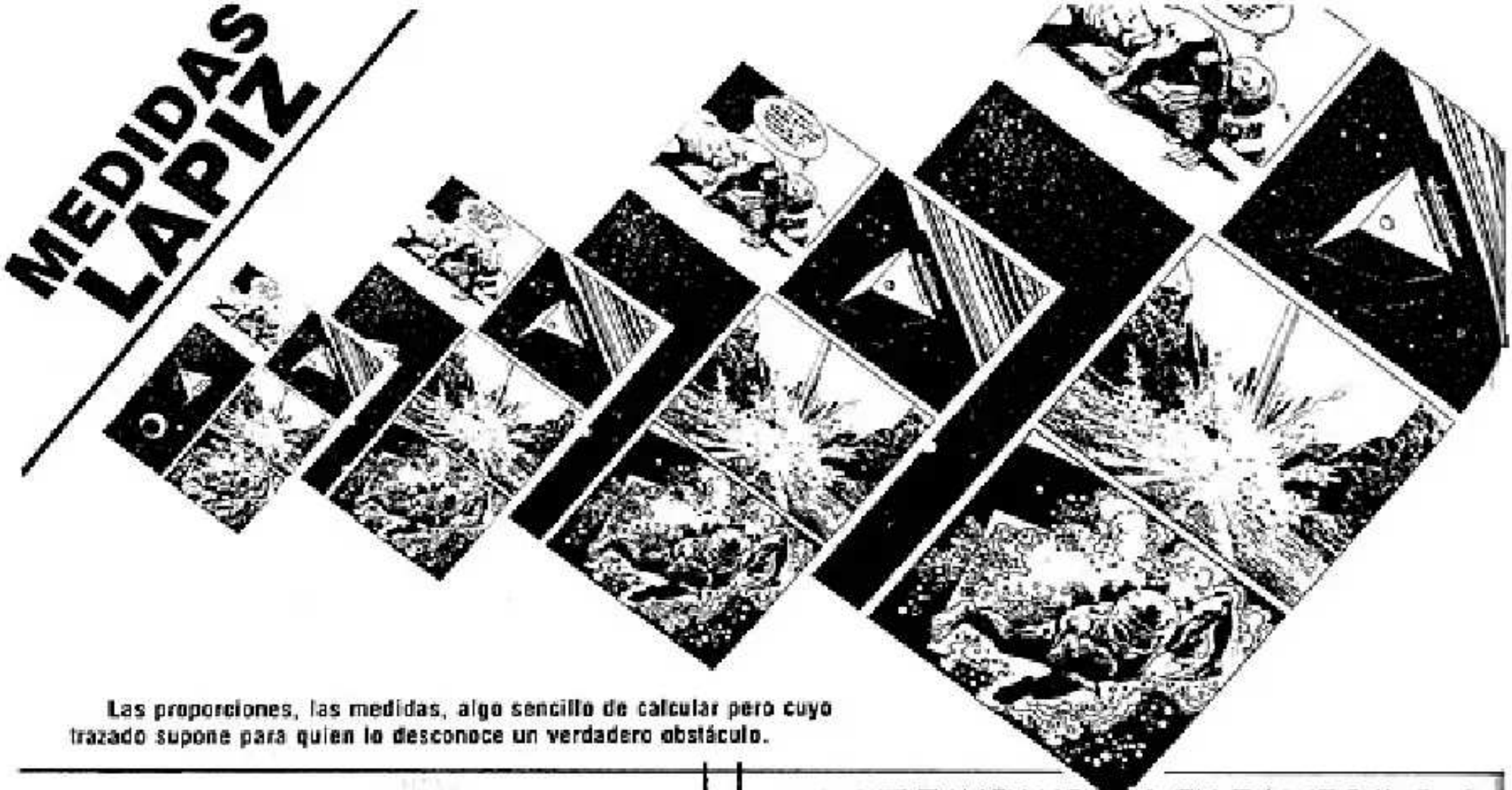
MEDIDAS LAPIZ



Las proporciones, las medidas, algo sencillo de calcular pero cuyo trazado supone para quien lo desconoce un verdadero obstáculo.

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CREACION DE PERSONAJES

El estudio y creación de las características físicas que intervienen en el desarrollo de una historia. Un complejo campo de facciones, actitudes, fisonomías, que deben definir de alguna manera su personalidad. Y diversos métodos para transfigurar con facilidad expresiones totalmente antagónicas.

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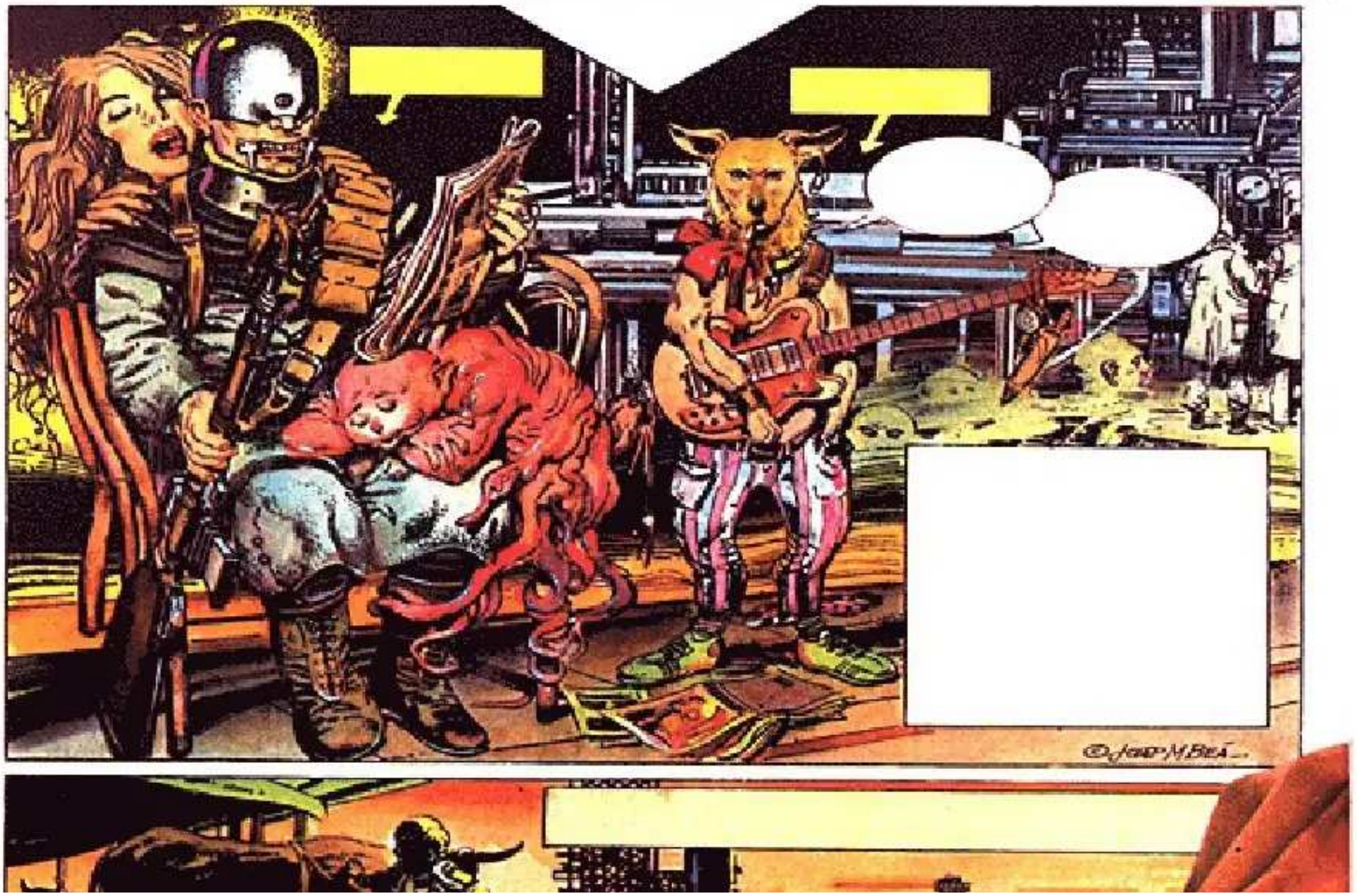
EL COMIC A COLOR



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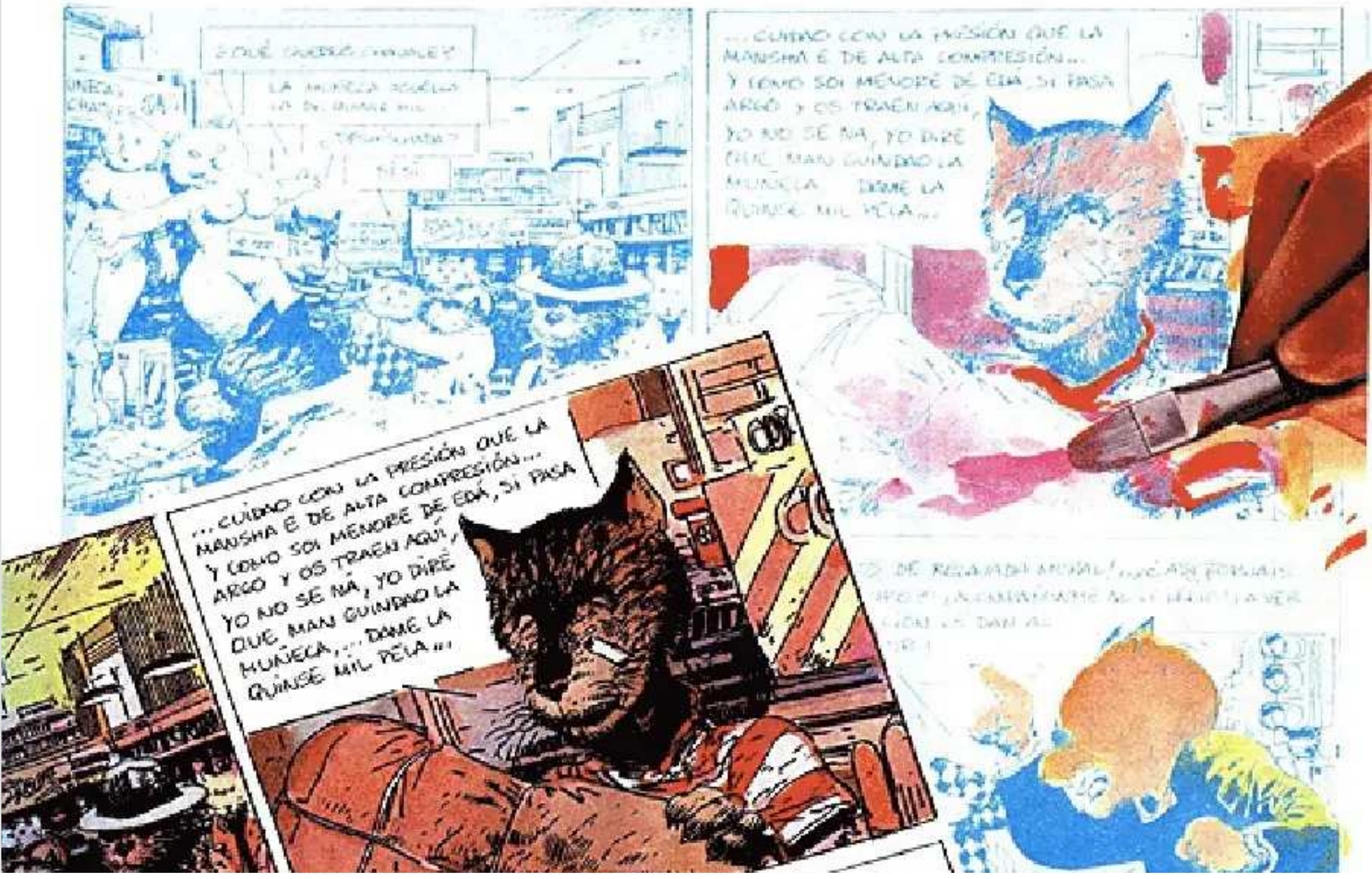
EL COLOR: SISTEMAS



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PASADO A TINTA

El área de realización del comic donde se materializa la personalidad de cada dibujante. Su proceso, su realización paso a paso, nos mostrará las infinitas posibilidades que permite el entintado.

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EL AEROGRAFO

Un instrumento que, aunque destinado en sus orígenes al retoque de fotografías, ha extendido su uso a la mayoría de las artes plásticas, siendo un útil imprescindible en la ilustración comercial. Sus característicos efectos, aplicados a la realización del nuevo comic, ya son una constante entre muchos autores. Este interesante capítulo será todo un manual práctico sobre las técnicas de empleo de este difícil y preciso instrumento.

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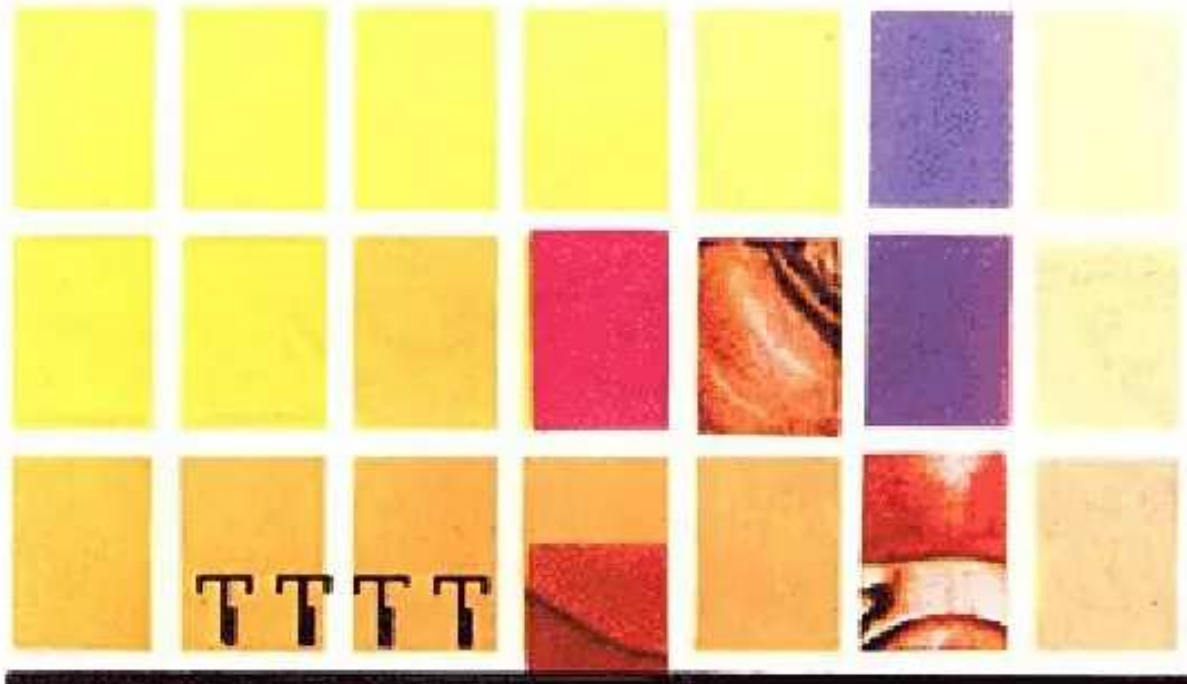
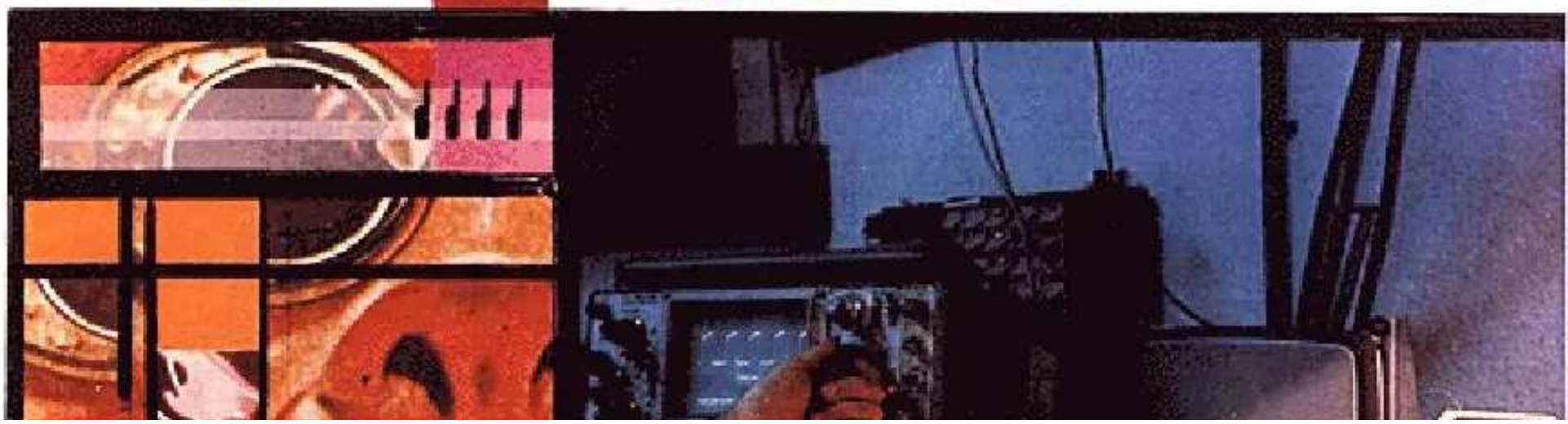
LOS ORDENADORES



Es imposible sustraerse a la creciente integración del avance electrónico en el panorama social de nuestros días. La aplicación de la informática a las artes plásticas presupone un apasionante reto para el creador gráfico, que observa tales sistemas como el lenguaje de un cercano futuro.



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PERSPECTIVA ANATOMIA

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EL COMIC DE HUMOR
EL COMIC INFANTIL

La sátira, el sarcasmo, una maravillosa forma de crítica que con el disfraz amable de la caricatura oculta los dientes de su inteligente mordacidad.

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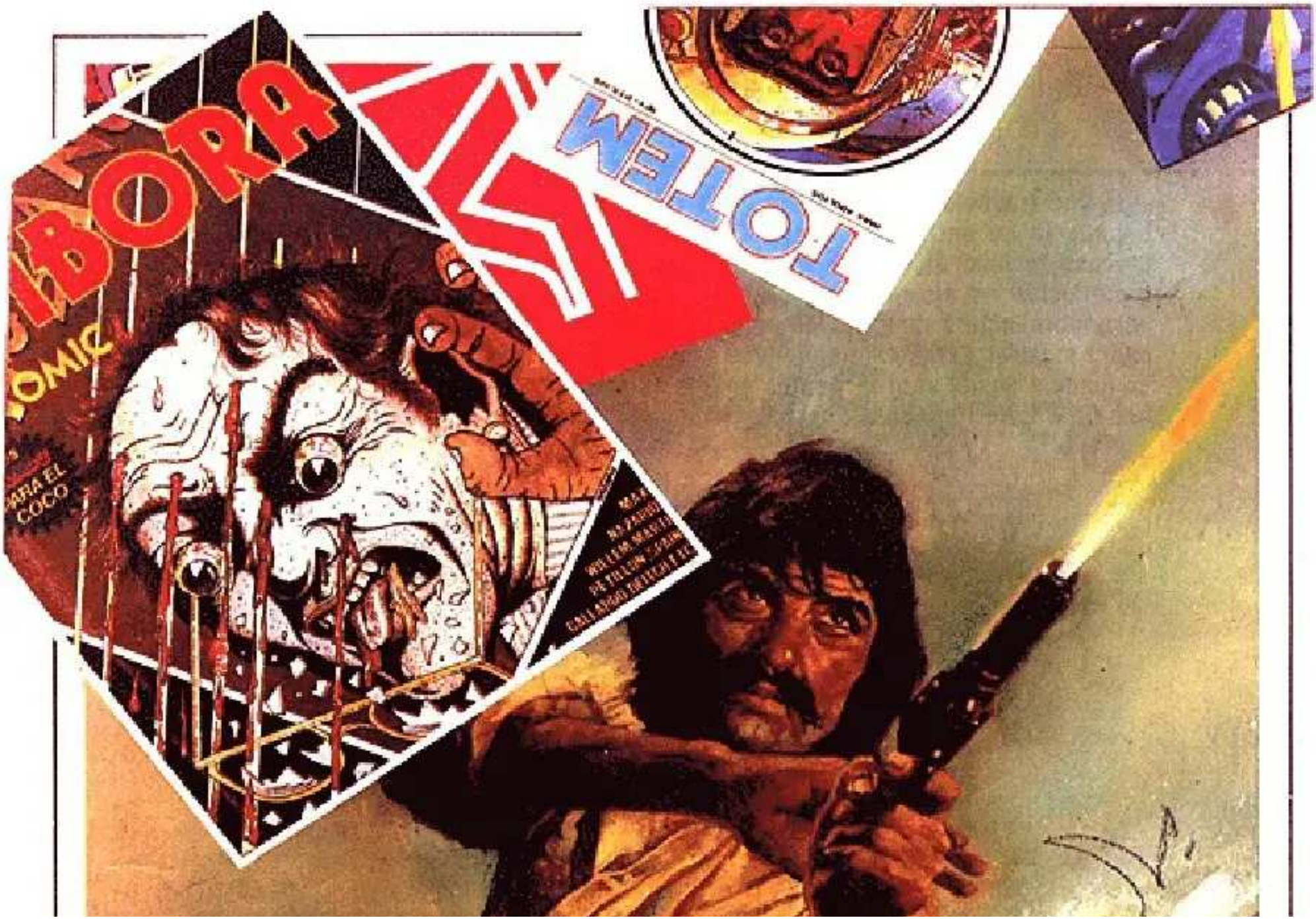

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EL PROCESO INDUSTRIAL

¿Qué trayectoria sigue el original de una página de comic una vez el dibujante la ha entregado al editor? Existe un gran desconocimiento sobre el proceso técnico al que se somete cualquier original hasta que puede verse reproducido en una publicación. Fotomecánica, fotocomposición, impresión, encuadernación y distribución son términos que dejarán de ser algo difuso al poder mostrar detalladamente cada uno de los sectores antes citados, haciendo justicia desde aquí a cuantos anónimos profesionales hacen posible con su trabajo el que lleguen a nuestras manos las publicaciones impresas.

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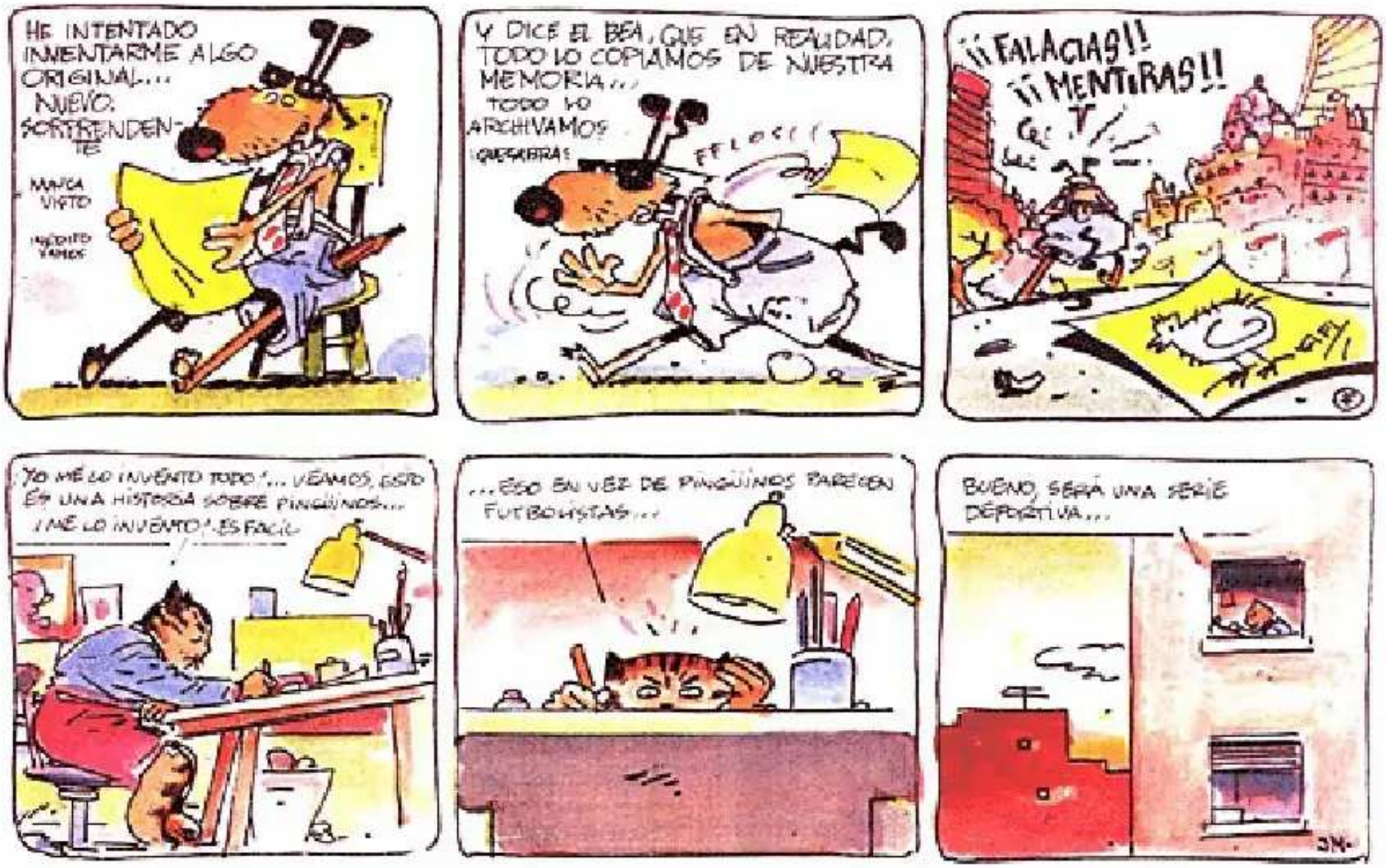

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En ésta página, podemos observar la utilización de documentos fotográficos y de dibujos para la consecucion de algunas viñetas.

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DOCUMÉNTESE, POR FAVOR

No hace muchos años, y debido a un deprimido contexto socio-cultural, se ofrecían barbaridades por parte de algunos dibujantes de comic, como las que podemos observar a continuación. Quizás y desgraciadamente, estas garrafalidades sumergieron al comic en un subestrato incultural que no le correspondía. En la actualidad, tales cosas ya no ocurren, aunque personalmente desearía que de vez en cuando volvieran a ocurrir... ¡qué fuerte!

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DOCUMENTACION / ARCHIVO

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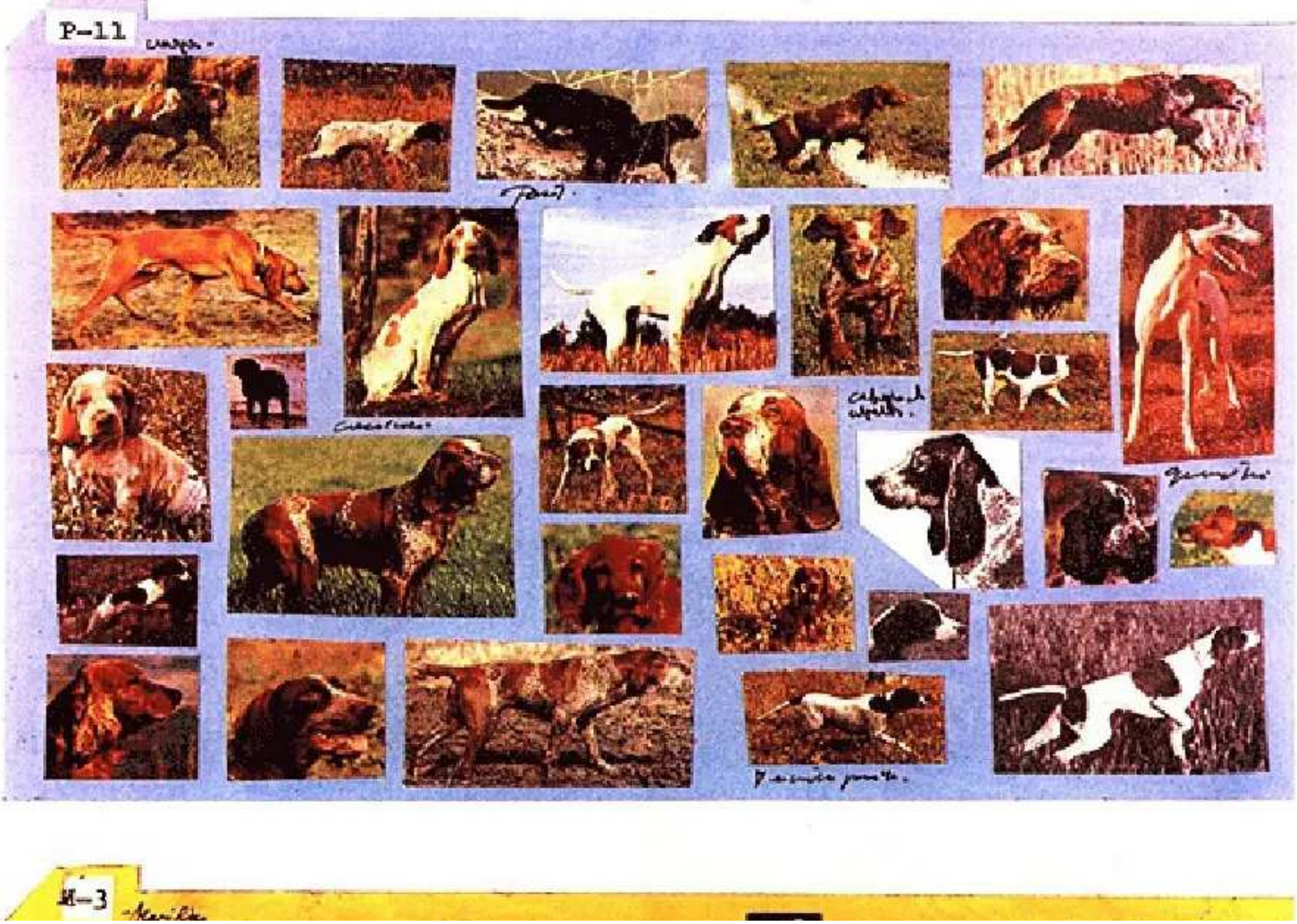

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Veamos una demostración práctica sobre la conveniencia de la utilización del archivo de documentación gráfica, durante el desarrollo de la construcción de una viñeta con profusión de detalles muy concretos requeridos por un guionista muy... exigente:

(continuación)

24 HORAS BAJO LA NUBE

PAG. 2
VIÑETA N.º 1
ESCENA: Julio saliendo de la fiesta de disfraces; lleva puesta una indumentaria de noble alemán del siglo XVI, va armado con un rifle Steyr-M-; a varios metros de él hay aparcado un coche Lincoln Zephyr de 1938; la escena transcurre en un extrarradio de Medway, USA; recortada al fondo, una gran mansión colonial americana; en ella podemos ver un cartel con caracteres orientales.
JULIO: ¡Maldito guionista!

VIÑETA N.º 2

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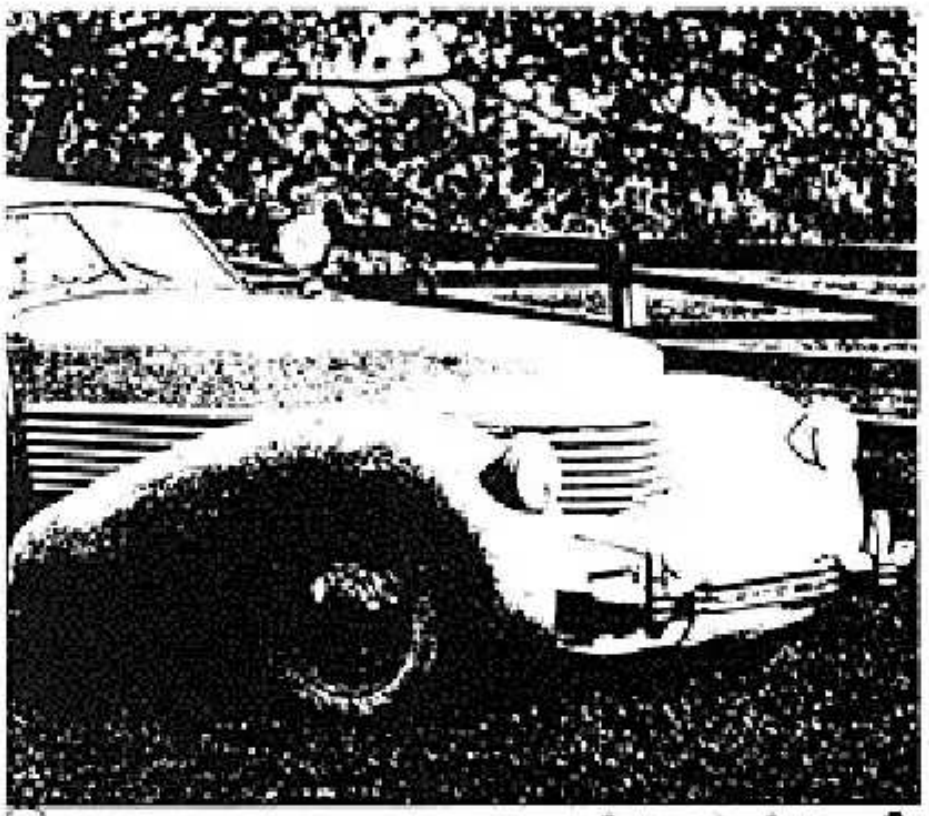

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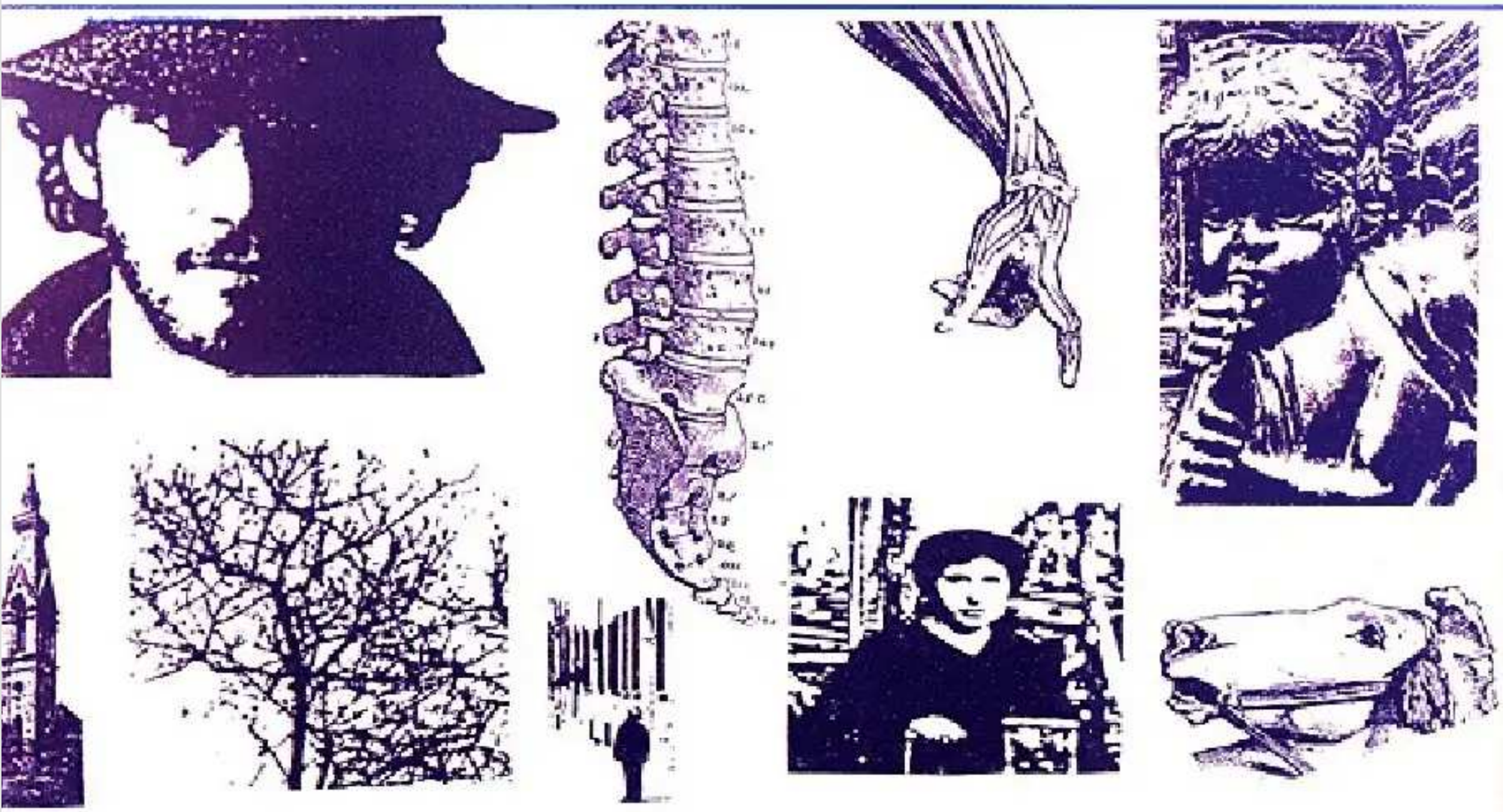
Ejemplo del uso de elementos fotográficos para la realización de un esquema de corte surrealista. Cada uno de los fragmentos ha sido empleado sin previo orden durante el transcurso de la ejecución del dibujo.



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Un procedimiento utilizado por profesionales con la intención de facilitar el problema que supone una búsqueda larga y a veces infructuosa de documentación es el de la realización de fotografías en función a un guión previsto. La técnica de interpretación de las fotografías al dibujo será tratada en futuros capítulos.

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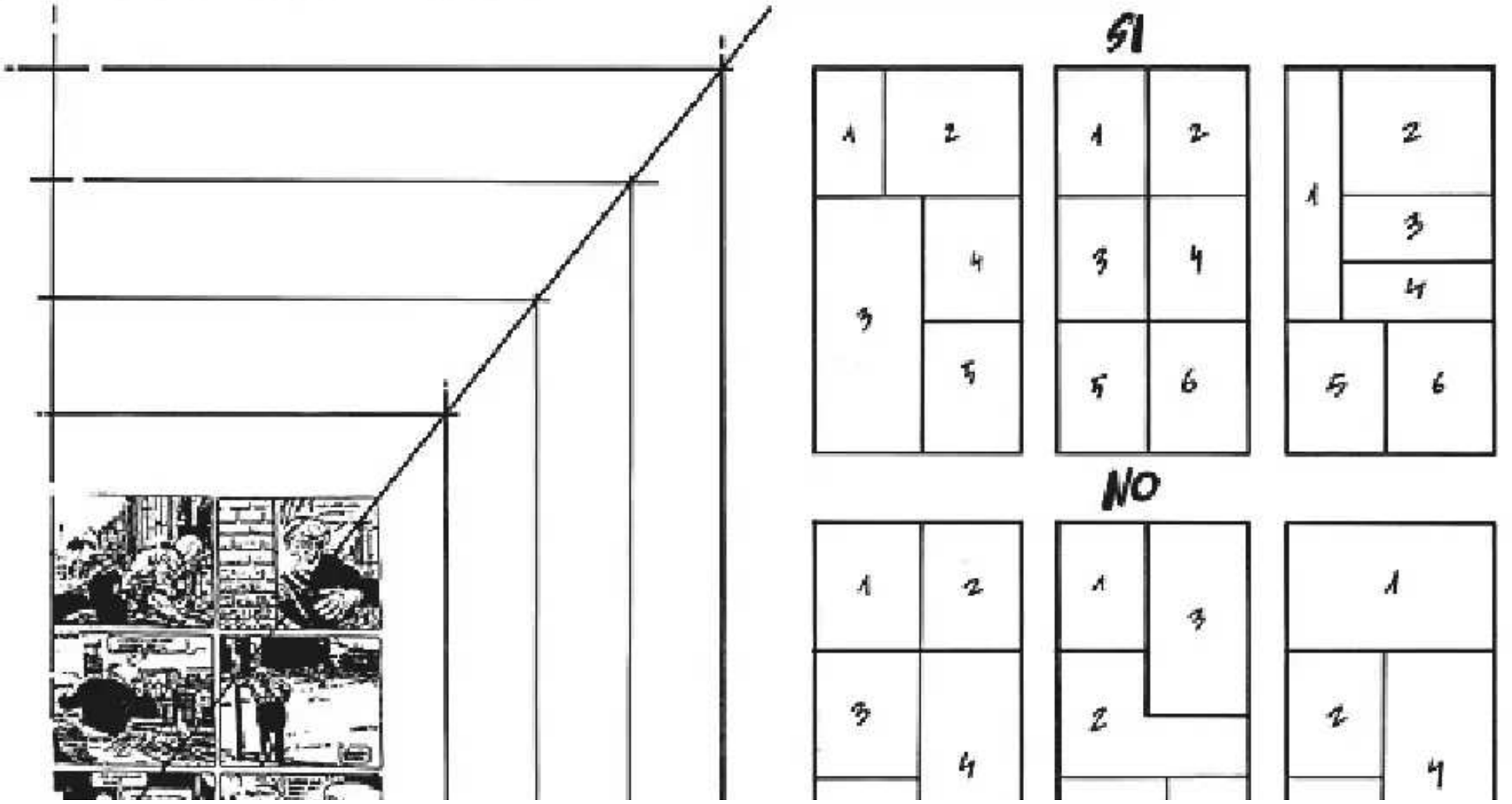
MEDICION PROPORCIONAL

La medida de una página ampliada a proporción se consigue tomando primero las medidas originales y reproduciéndolas sobre el papel en la parte inferior izquierda; a continuación trazaremos desde el ángulo inferior izquierdo al superior derecho una línea diagonal prolongada hasta donde creamos conveniente, y una vez elijamos la altura de la página a cuyas medidas queramos dibujar, practicaremos otros nuevos lados paralelos a los de la página original, que deben coincidir en la línea diagonal. Un error en dichas mediciones provocará un desajuste del nivel proporcional.



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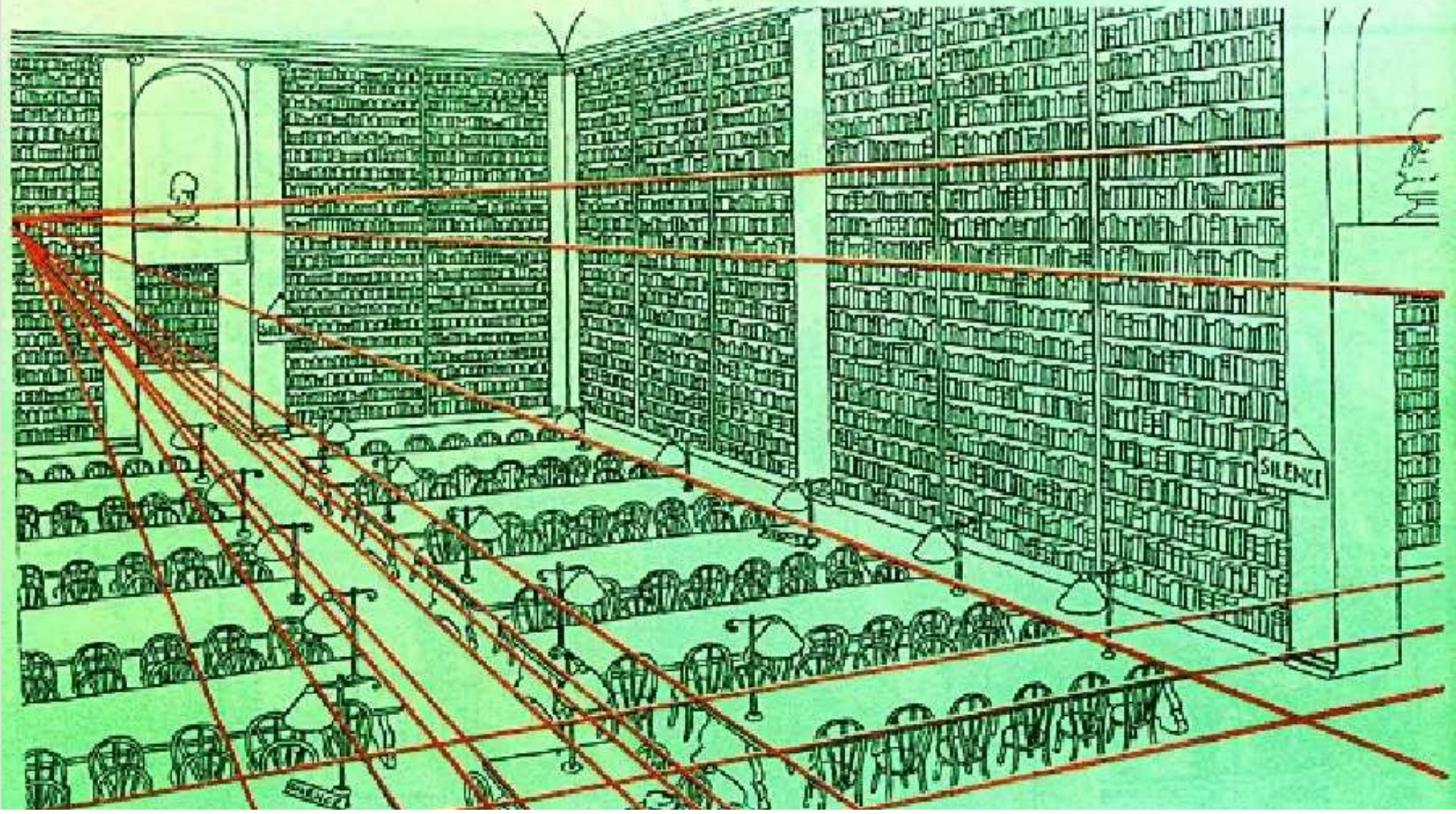
PERSPECTIVA

Intentar exponer en pocas páginas y con brevedad algo tan complejo y cuyo dominio requiere rigurosos estudios y profundos conocimientos es una total utopía. Ahora bien, intentar plantear elementales esquemas, proporciones y perspectivas anatómicas, utilizando los métodos tradicionales de divulgación sobre dichas materias, está más a nuestro alcance.



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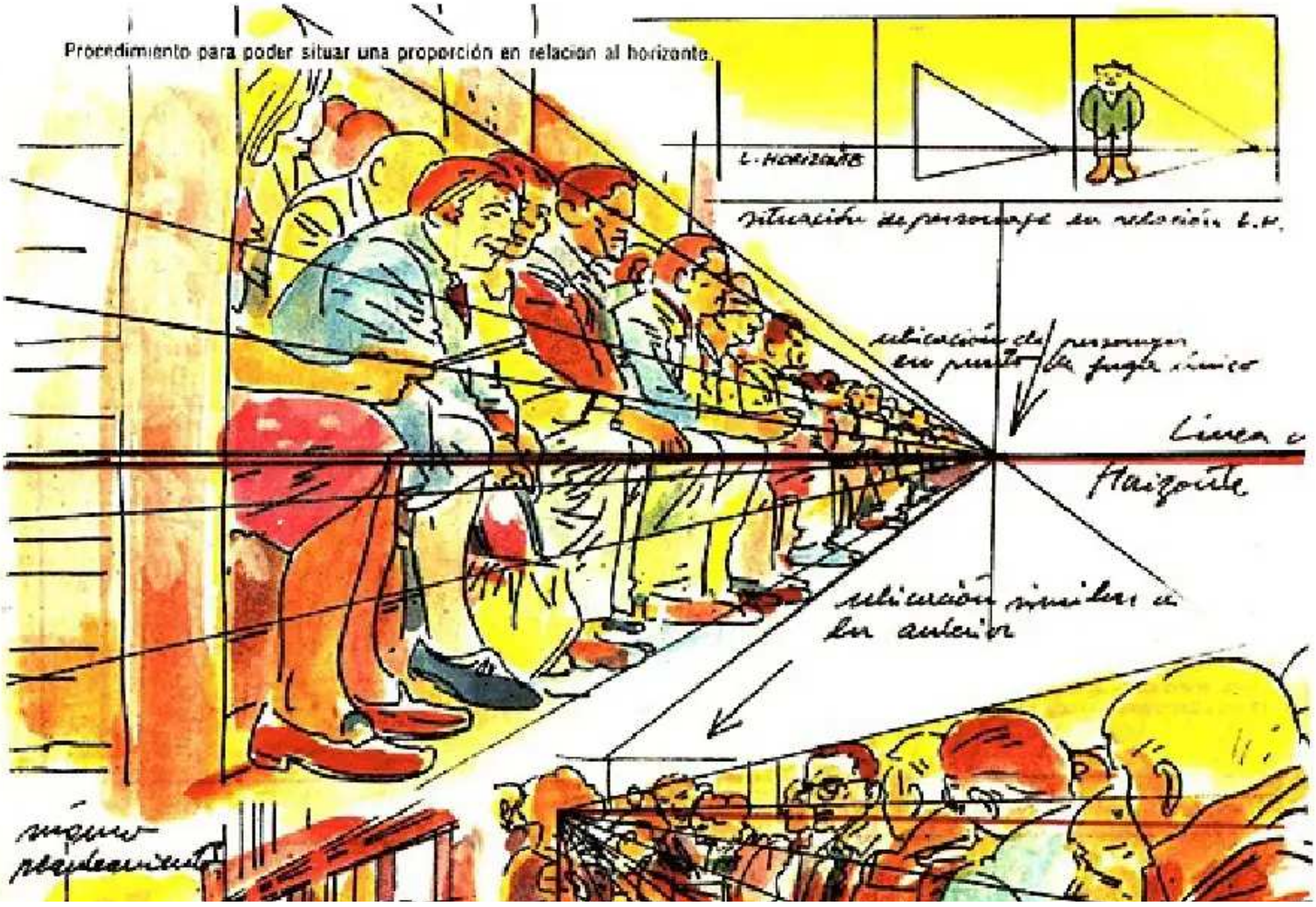
Procedimiento para poder situar una proporción en relación al horizonte.



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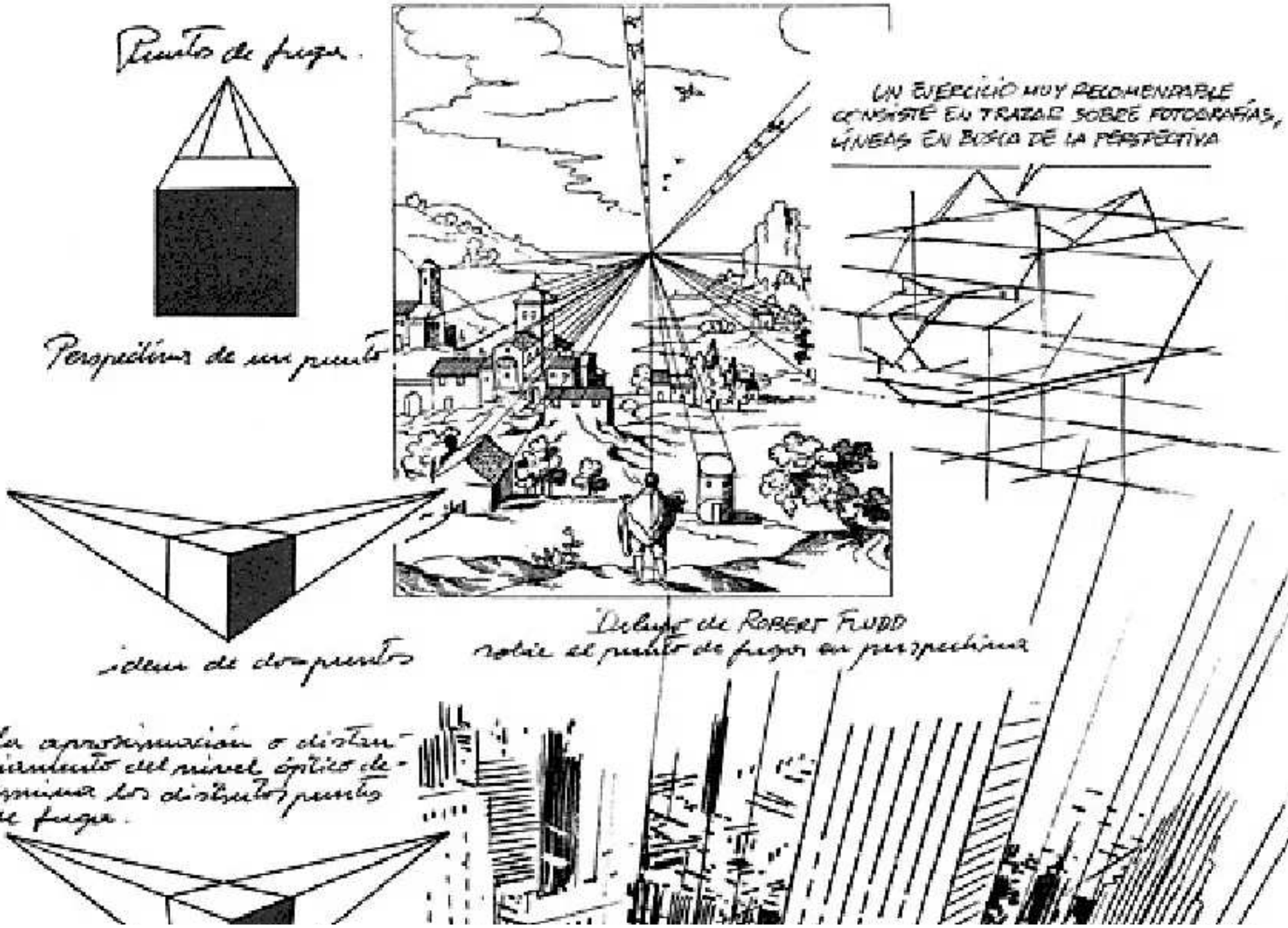

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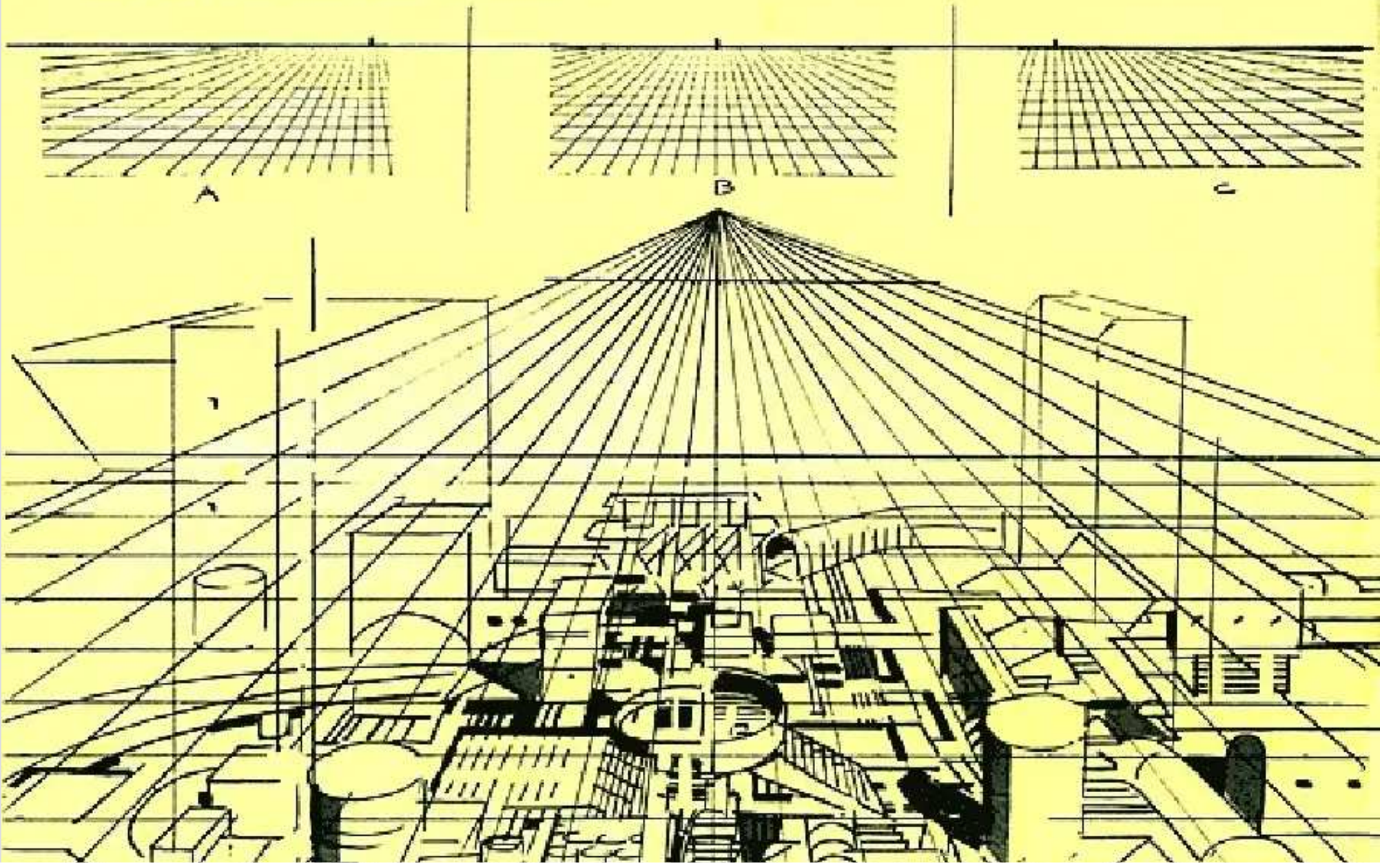
A partir de un trazado como el que podemos ver aquí, y desplazando el punto de fuga, conseguiremos, siguiendo las líneas, crear y encajar con precisión cualquier estructura.



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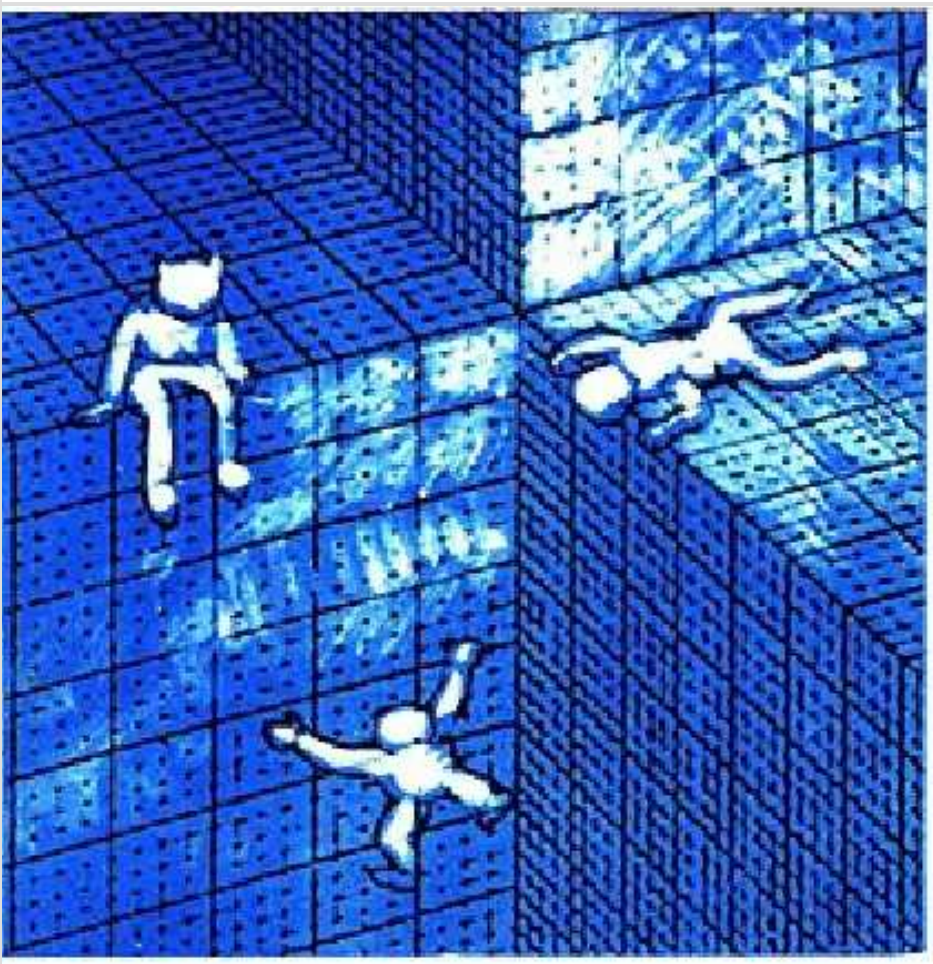
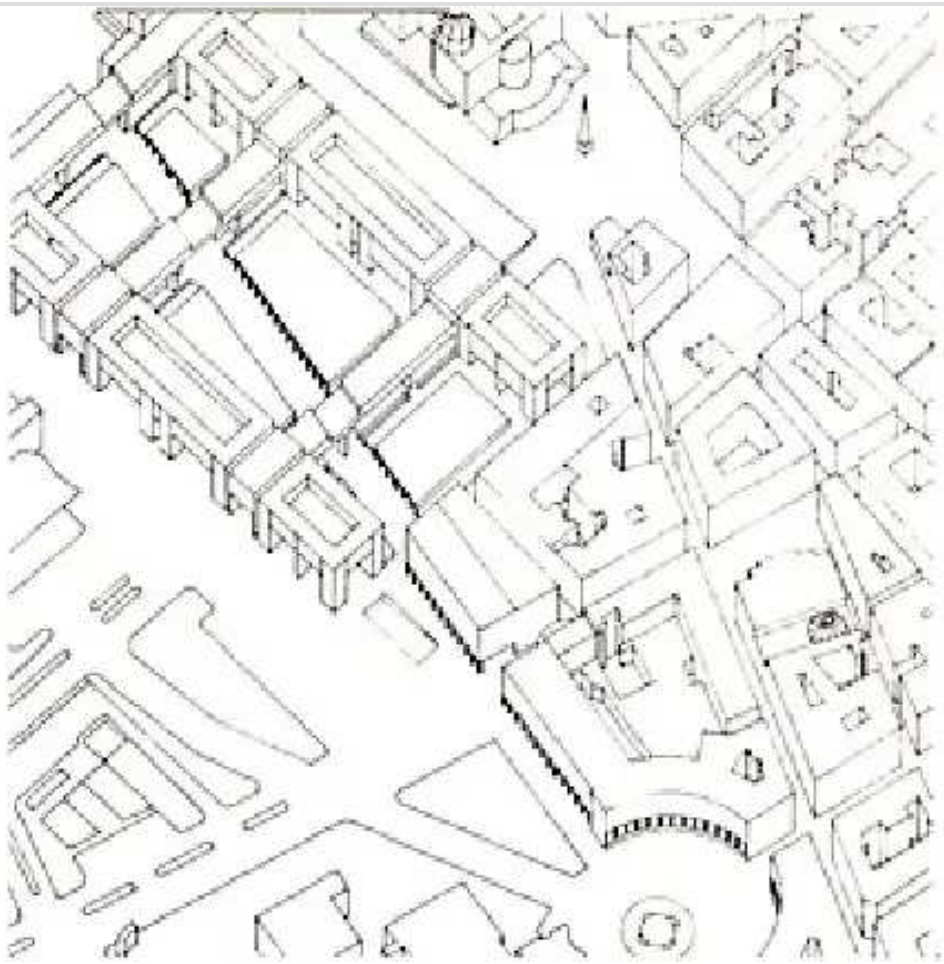
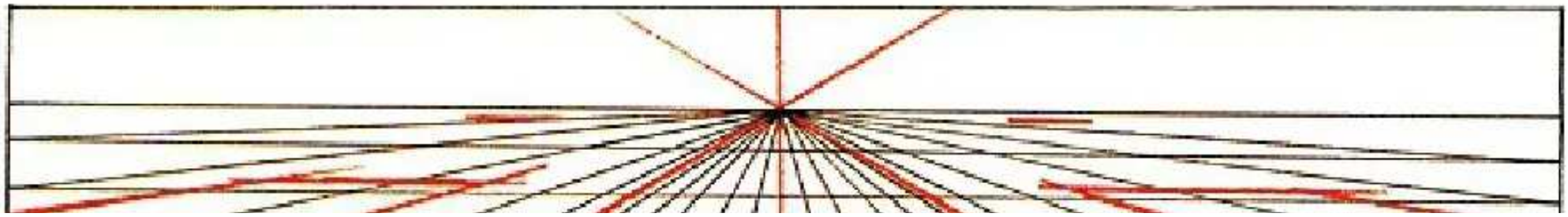




La utilización de planos y esquemas de arquitectura pueden ser útiles para sugerirnos ideas de situación de figuras en determinadas perspectivas.



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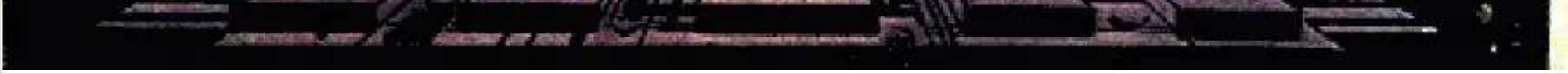
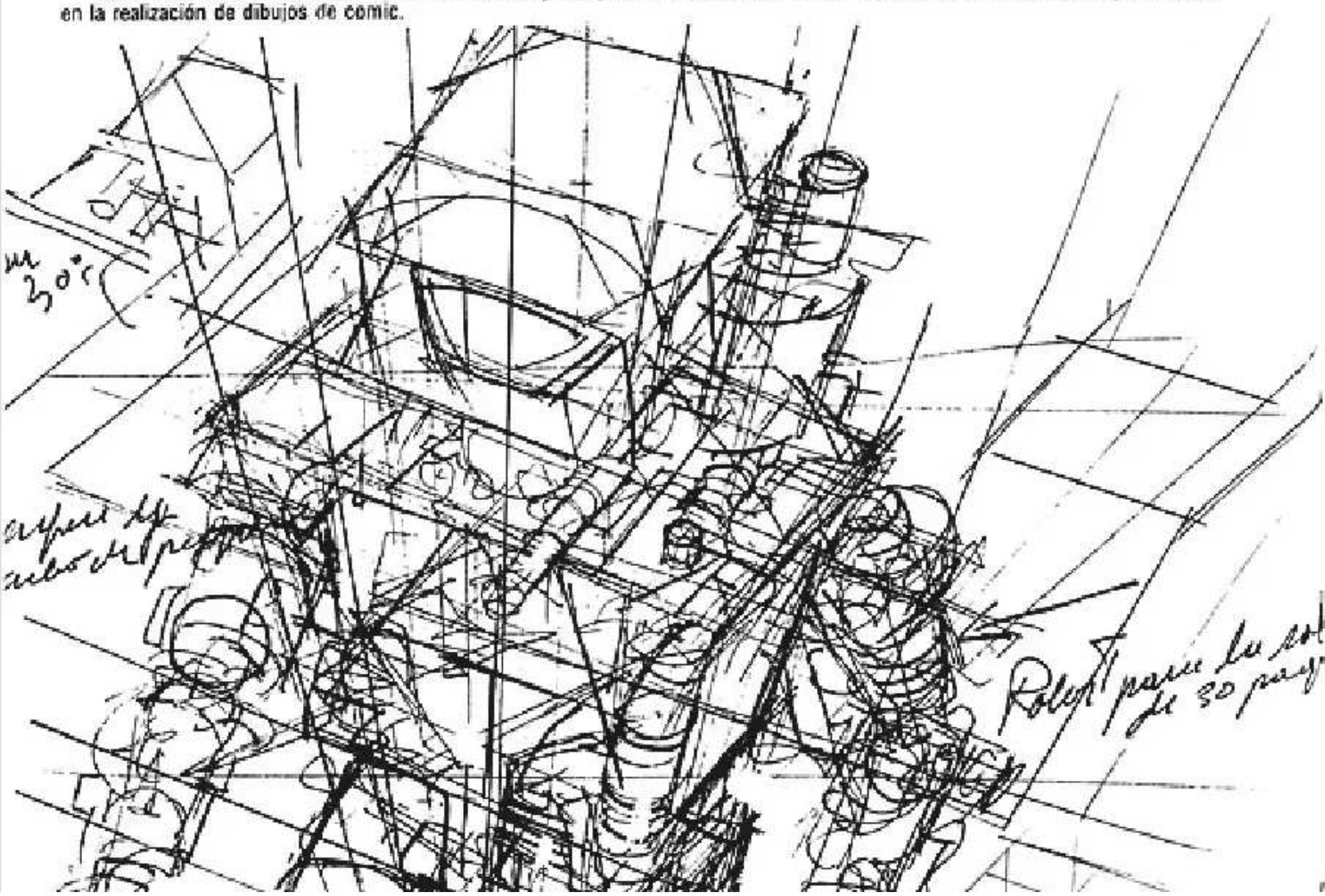


Combinando las formas de un cilindro, un cubo, y una pirámide, podemos obtener imprevisibles estructuras muy utilizables en la realización de dibujos de comic.



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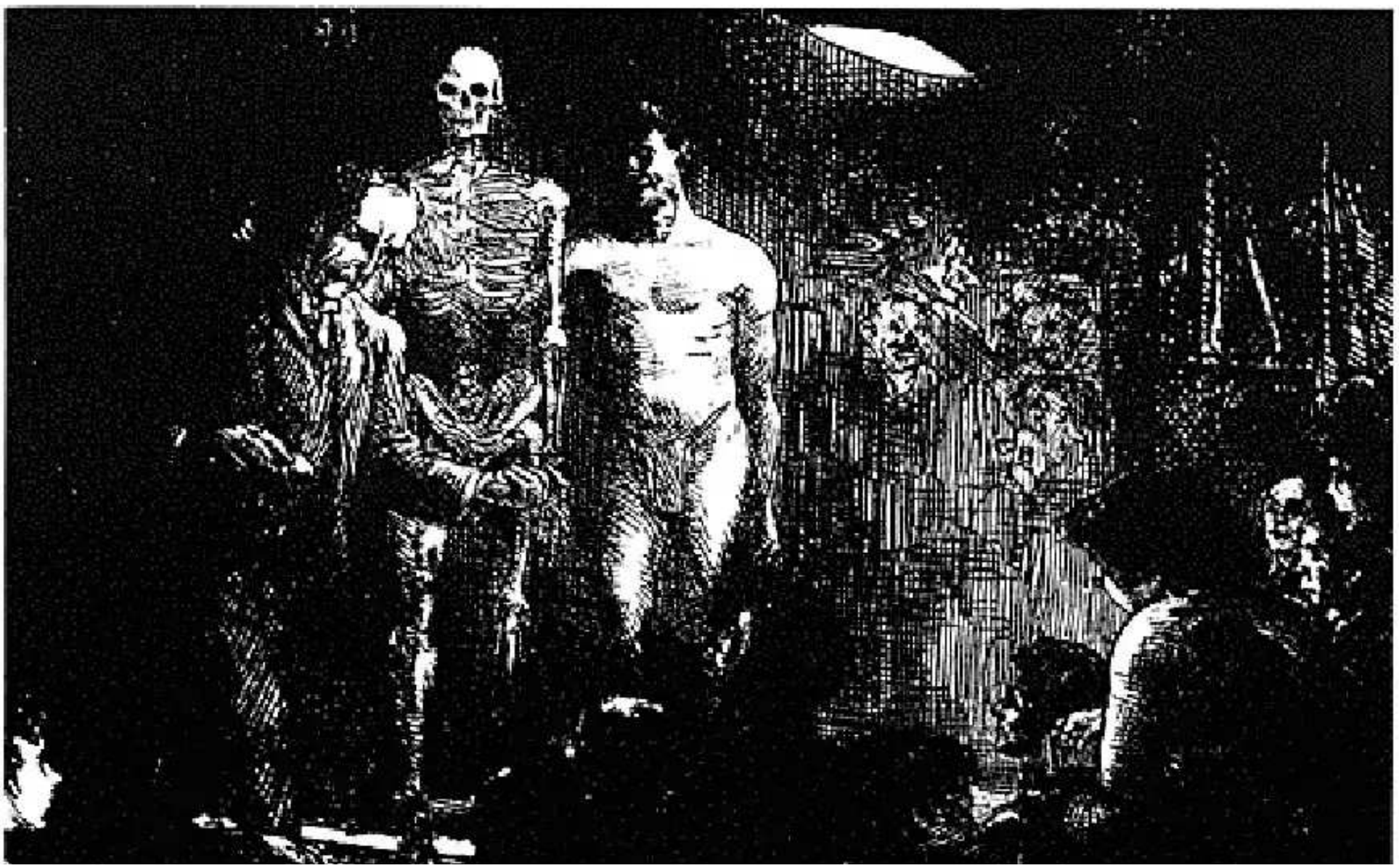

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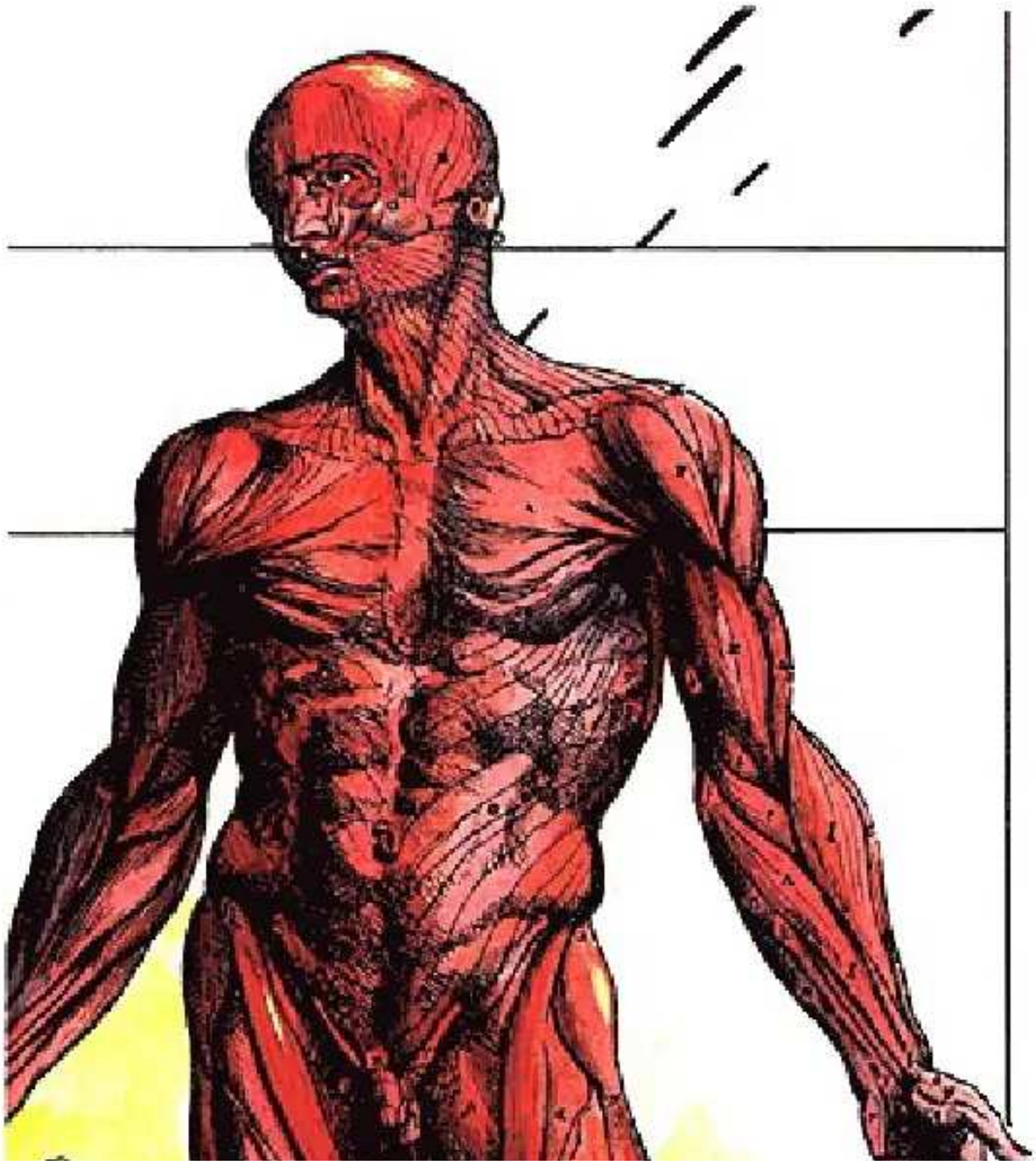

—Si quieres hacerme feliz .. , regálame un cadáver humano. —Eso acostumbraba a decirlo Andreas Vesalius a sus amigos mientras les mostraba el tenebroso lugar donde trabajaba, al son de crujidos de cartílagos que, esparcidos por el suelo, pisaba involuntariamente. Pero, ¿quién era Andreas Vesalius? De él se habla como fundador de la anatomía. Nació en 1514, estudió medicina en París, dedicándose con pasión a la disección anatómica, a pesar de las dificultades con que tropezaba para procurarse cadáveres en una época en la que el estudio de la anatomía sobre el cuerpo humano se consideraba ciencia infernal. Profesor de Anatomía en Lovaina a los dieciocho años, fue médico de Carlos V. En 1544 viajo a España y fue acusado por la Inquisición de haber diseccionado un cuerpo humano vivo, siendo condenado a muerte por eso. Pudo salir de España en viaje a Jerusalén, y murió en un naufragio en 1564.

Aunque esto haya parecido un guión de terror, su parecido con la realidad no fue pura coincidencia.

Pero, ¿es necesario conocer la anatomía tan profundamente como nos la propone este singular personaje para realizar un comic? El saber no ocupa lugar, pero si que ocupa mucho tiempo el estudiarlo, por lo que interesarse en esta ciencia a niveles tan profundos supondría casi una dedicación exclusiva al estudio e investigación de dicha materia académica, y aquí sólo estamos tratando de unos elementales conocimientos básicos de la anatomía para su aplicación al comic, aunque sería maaravilloso disponer de los conocimientos de Andreas Vesalius a la hora de realizar una figura humana, no sería suficiente para poder imprimir a dichas figuras el ritmo específico que exige el comic, porque la anatomía, como parte de la biología que estudia la estructura del ser vivo, partes de que consta, y elementos que lo forman, prescinde en absoluto de como funcionan dichos elementos. Es, por tanto, la ciencia que estudia al ser vivo, como ser

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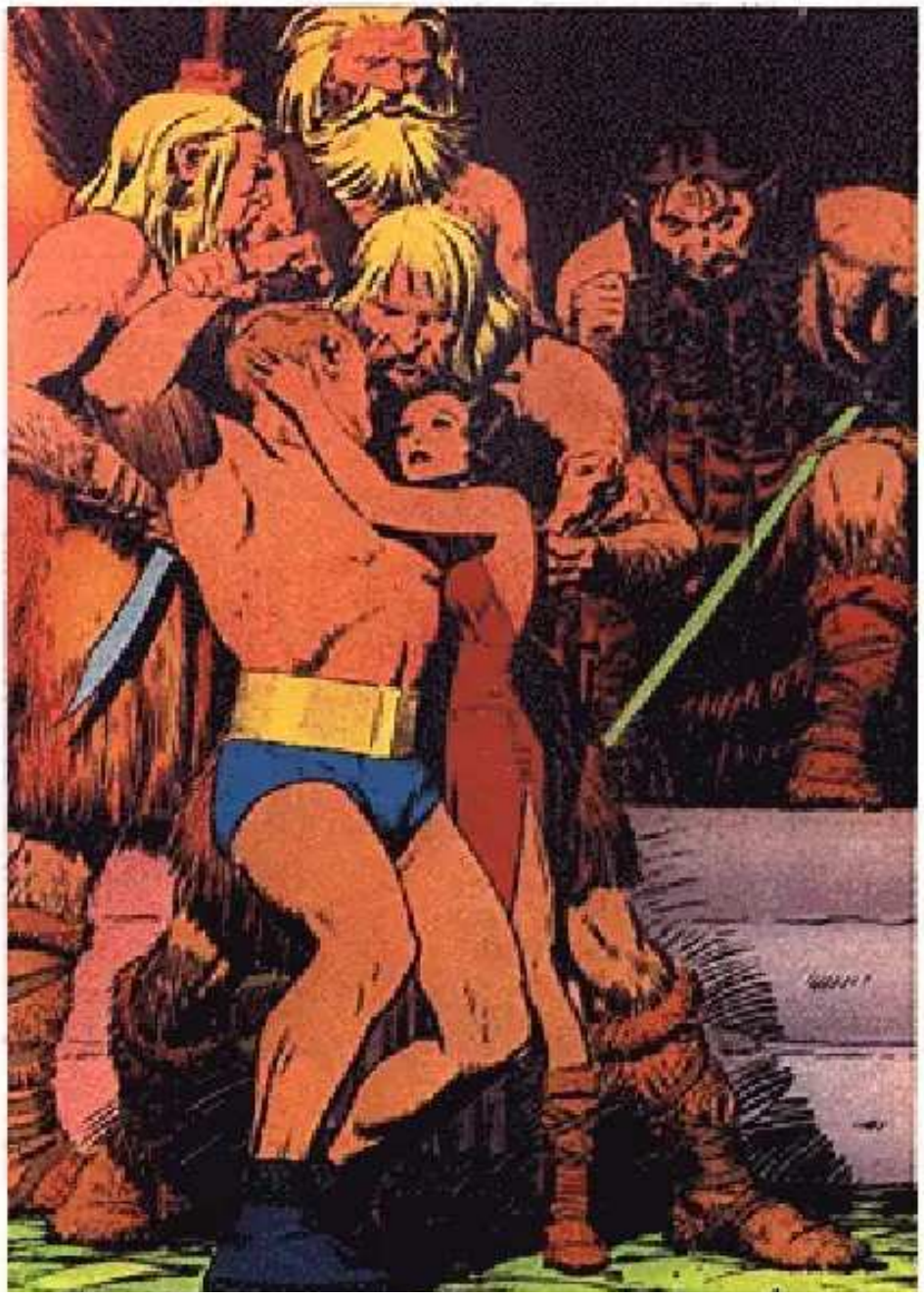

LA ANATOMIA EN EL COMIC

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Hemos escogido a Borne Hogarth, Alex Raymond, Richard Corben y Liberatore, para ilustrar esta página.

DIBUJO AL NATURAL

El mejor sistema para perfeccionar los conocimientos de anatomía es la práctica del dibujo al natural.

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En este capítulo mostramos trabajos realizados al natural por dos dibujantes de comic con profundos conocimientos de anatomía. La facilidad con que dichos autores solucionan cualquier esquema anatómico de figuras humanas o animales sólo la han conseguido a base de continuadas prácticas, ejercicios y apuntes al natural, observando meticulosamente el modelo a dibujar. Es una labor infatigable, que deja atrás miles de bocetos realizados.

El perfecto conocimiento de la anatomía sitúa a Adolfo Usero en un plano de privilegio a la hora de realizar los más intrincados problemas que presenta la morfología del cuerpo humano.

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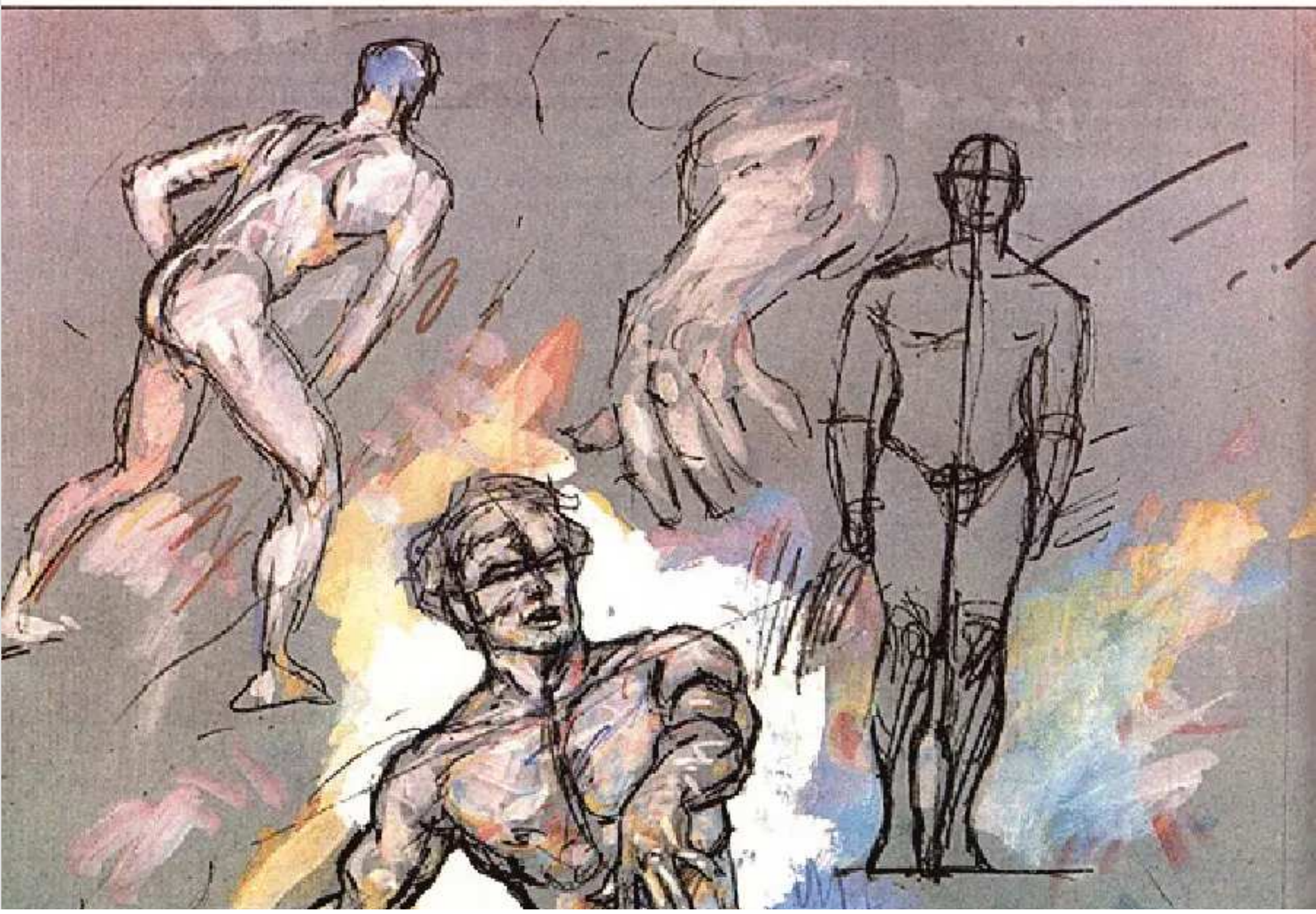

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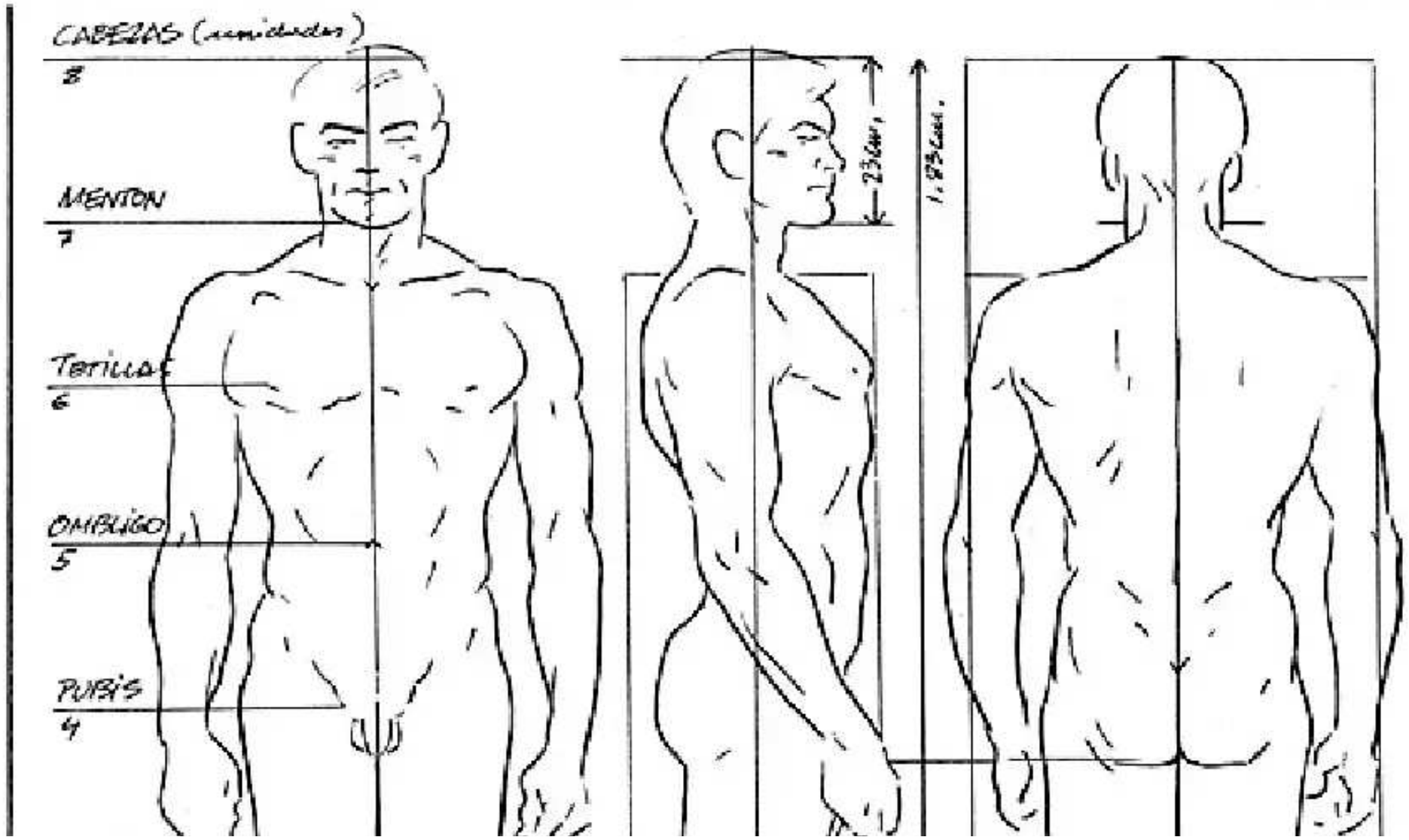
PROPORCIONES

Podemos observar que la altura ideal del cuerpo humano masculino suma ocho veces la medida de la altura de la cabeza. Reduciendo esta medida, es decir, disminuyendo la altura de la cabeza, se consigue estilizar la figura. El canon académico tradicional utiliza, para figuras normales, siete y media cabezas, en estilizaciones de figura llega a alargarse hasta ocho cabezas.



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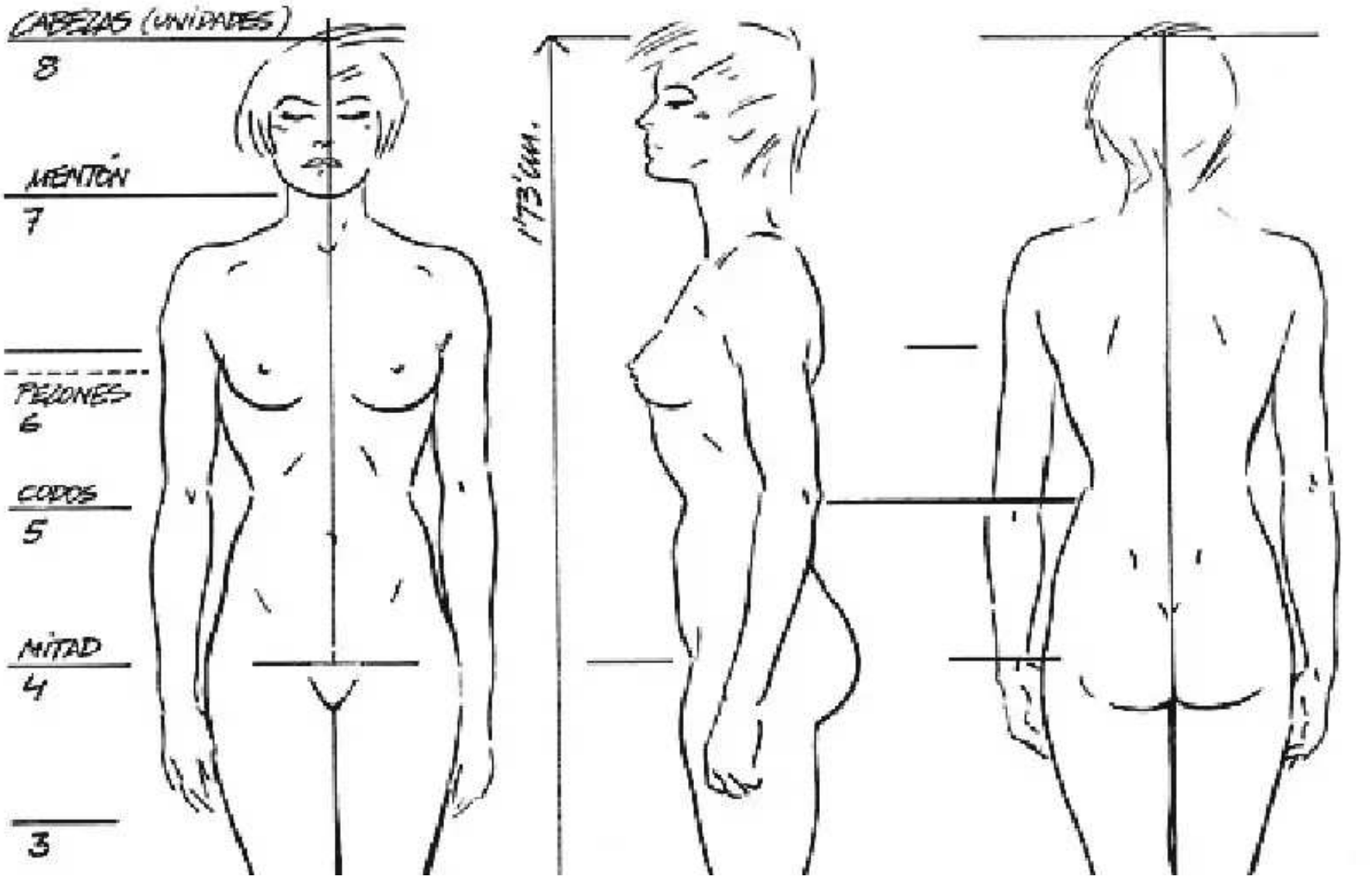
1 AÑO = 4 CAB. 3 AÑOS = 5 CAB 5 AÑOS = 6 CAB 10 AÑOS = 7 CAB. 14 AÑOS = 7 ADULTO = 7 1/2

La mayoría de los dibujantes consiguen estilizar el cuerpo femenino alargando la dimensión de las piernas. Es muy importante examinar las diferencias entre las figuras masculinas y las femeninas.



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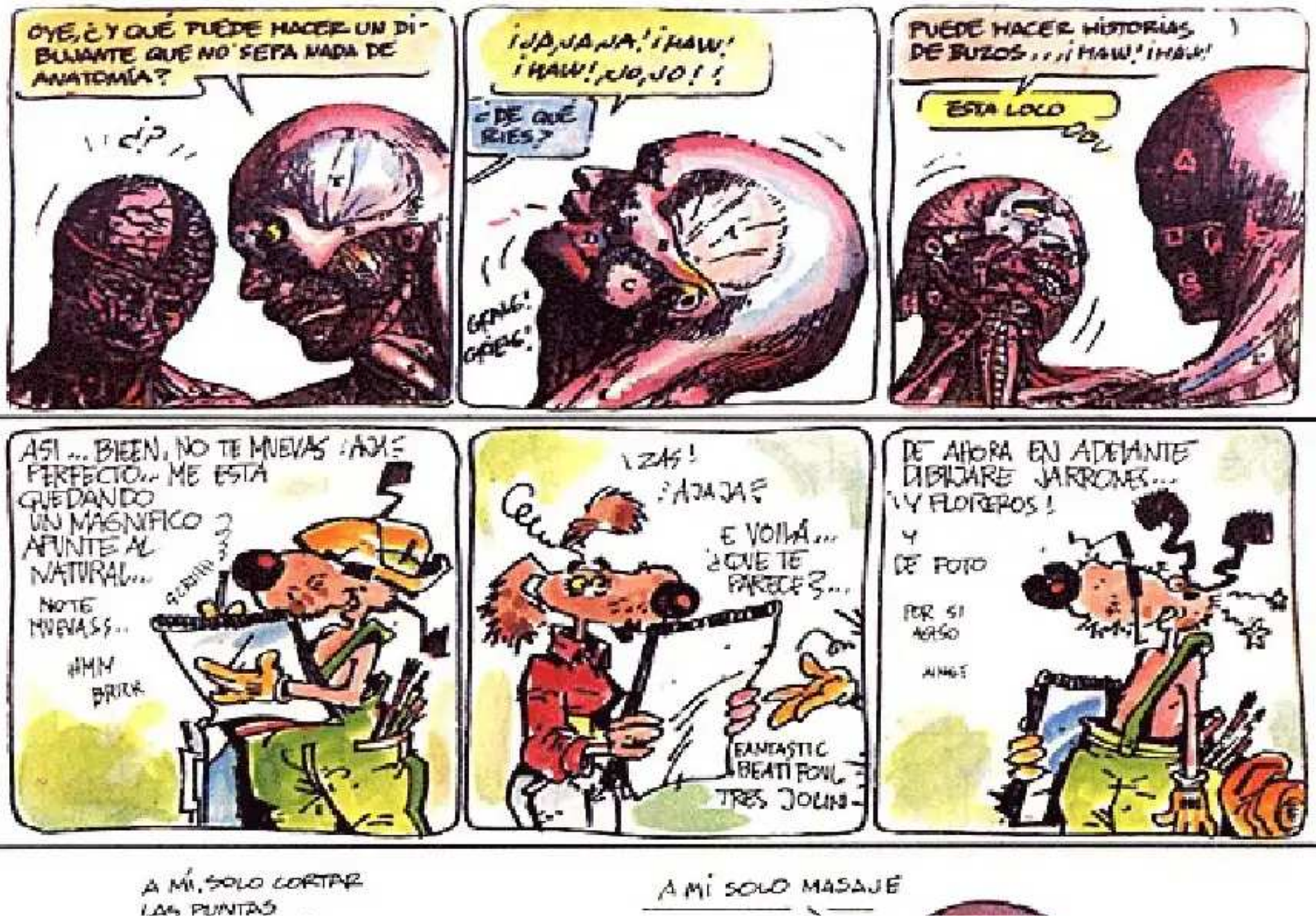

A MÍ, SOLO CORTAR LAS PUNTAS

A MÍ SOLO MASAJE

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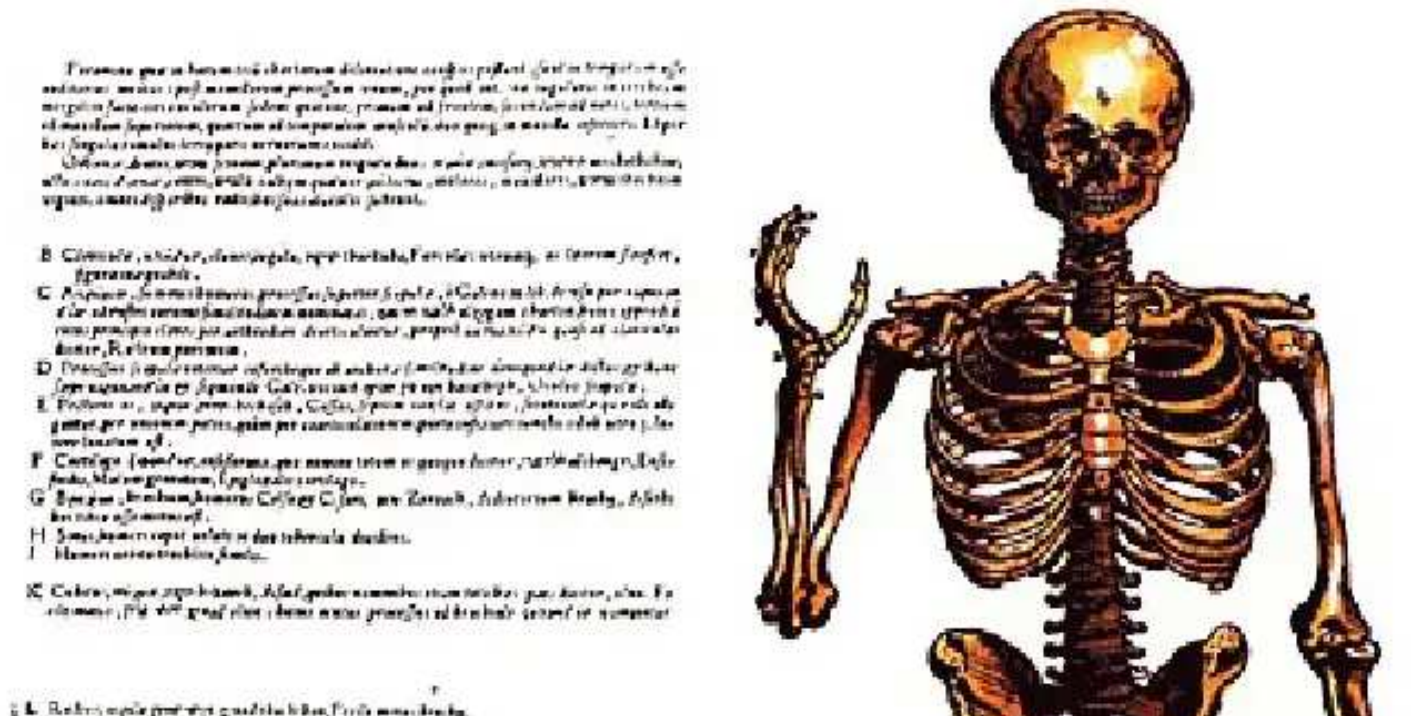
ANDREAE VESALII

A la hora de plantear los elementos básicos de La Anatomía, y considerando las dificult des que comporta la síntesis de dicha materia, se ha preferido mostrar varias ilustraciones d libro *Humana Corporis*, obra clave de Andreas Vesalius, ya que de él han partido todos l estudios posteriores sobre la ciencia anatómica, y a la vez, desde aquí, le queremos ren nuestro más reconocido homenaje.

No estando en mi pretensión ni en mis posibilidades transformar este capítulo en un tr tado de anatomía, creo que una minuciosa observación acompañada de transcripciones a lá de las seis imágenes siguientes constituirá el mejor ejercicio para familiarizarse en esta di ciplina y poder, posteriormente, recurrir a obras especializadas en esta ciencia.

HVMANI CORPORIS OSSA PARTE ANTERIO

EXPRESSA.



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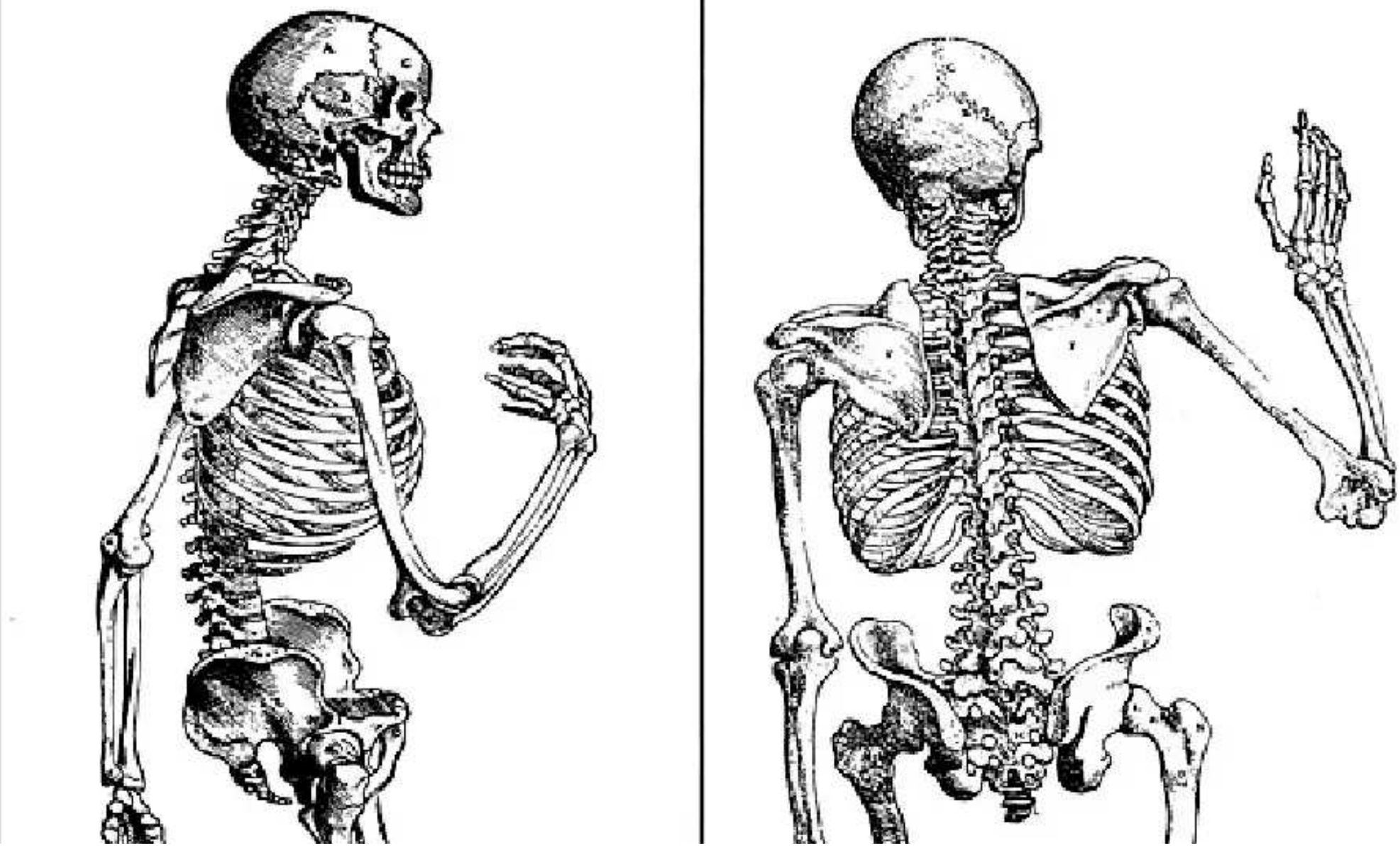

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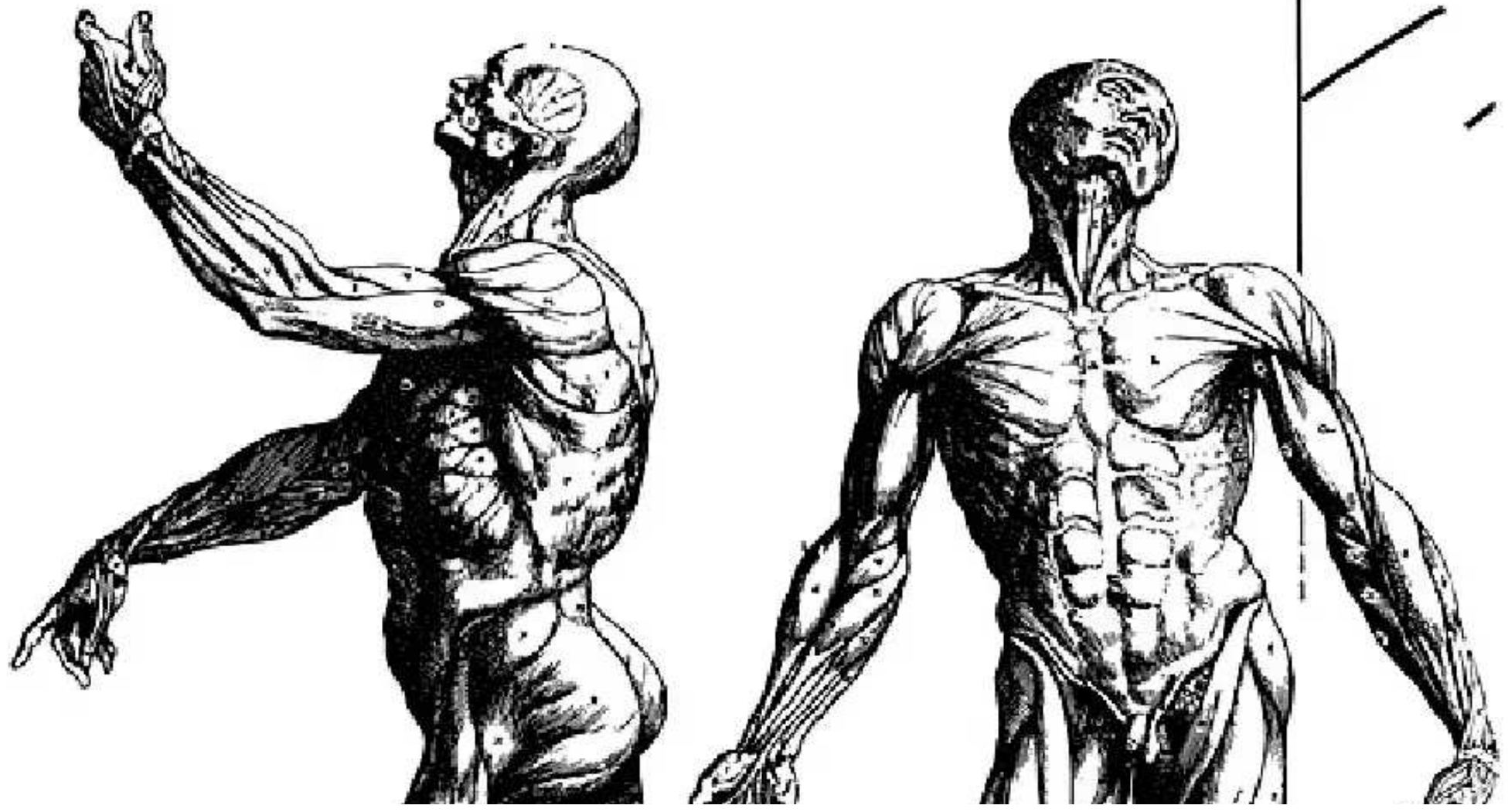
Tomando como referencia estas ilustraciones, intentad acoplar, distribuir, insertar, en vuestros dibujos de figuras humanas desnudas, las correspondientes masas musculares que se observan en estas páginas.



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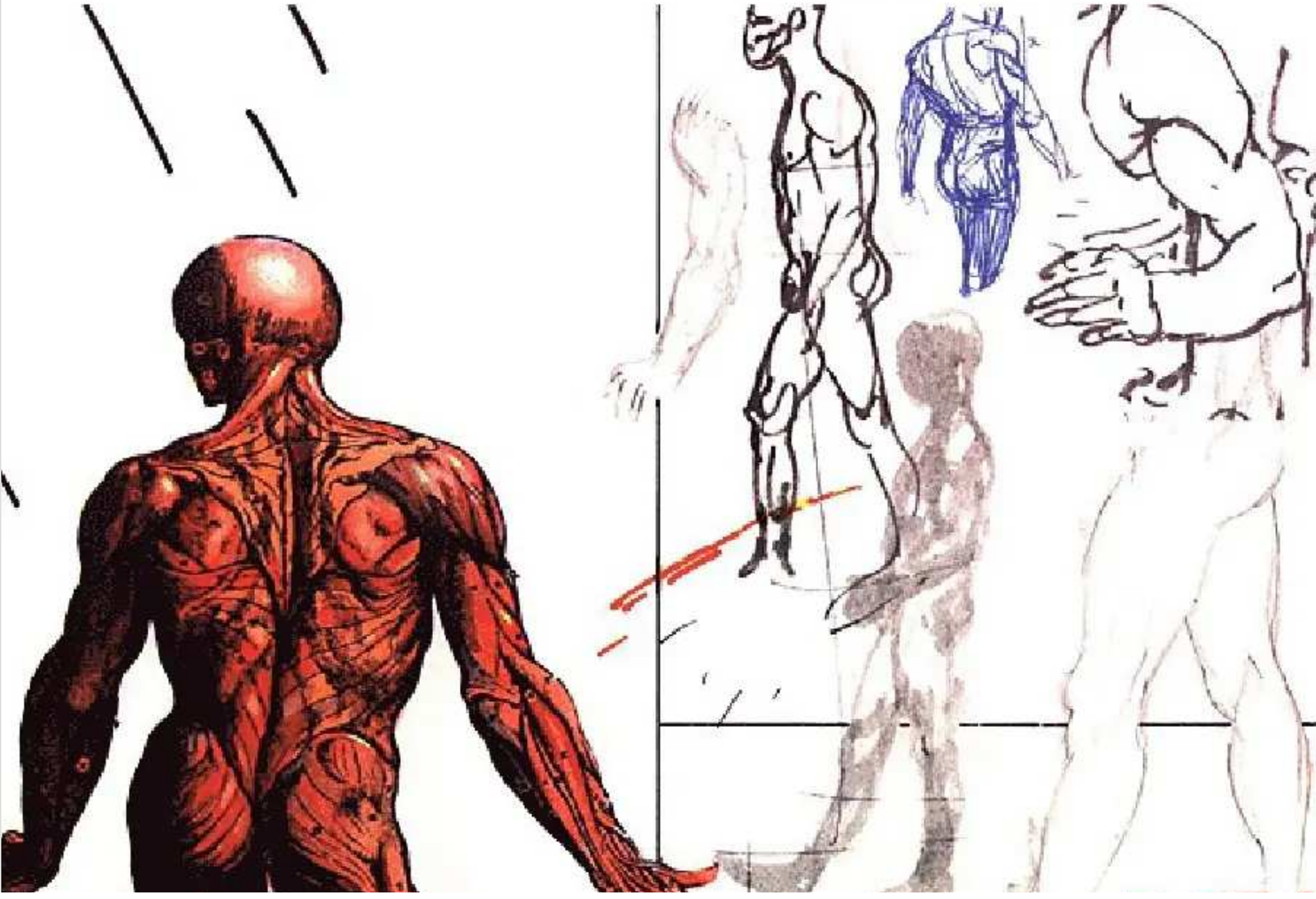

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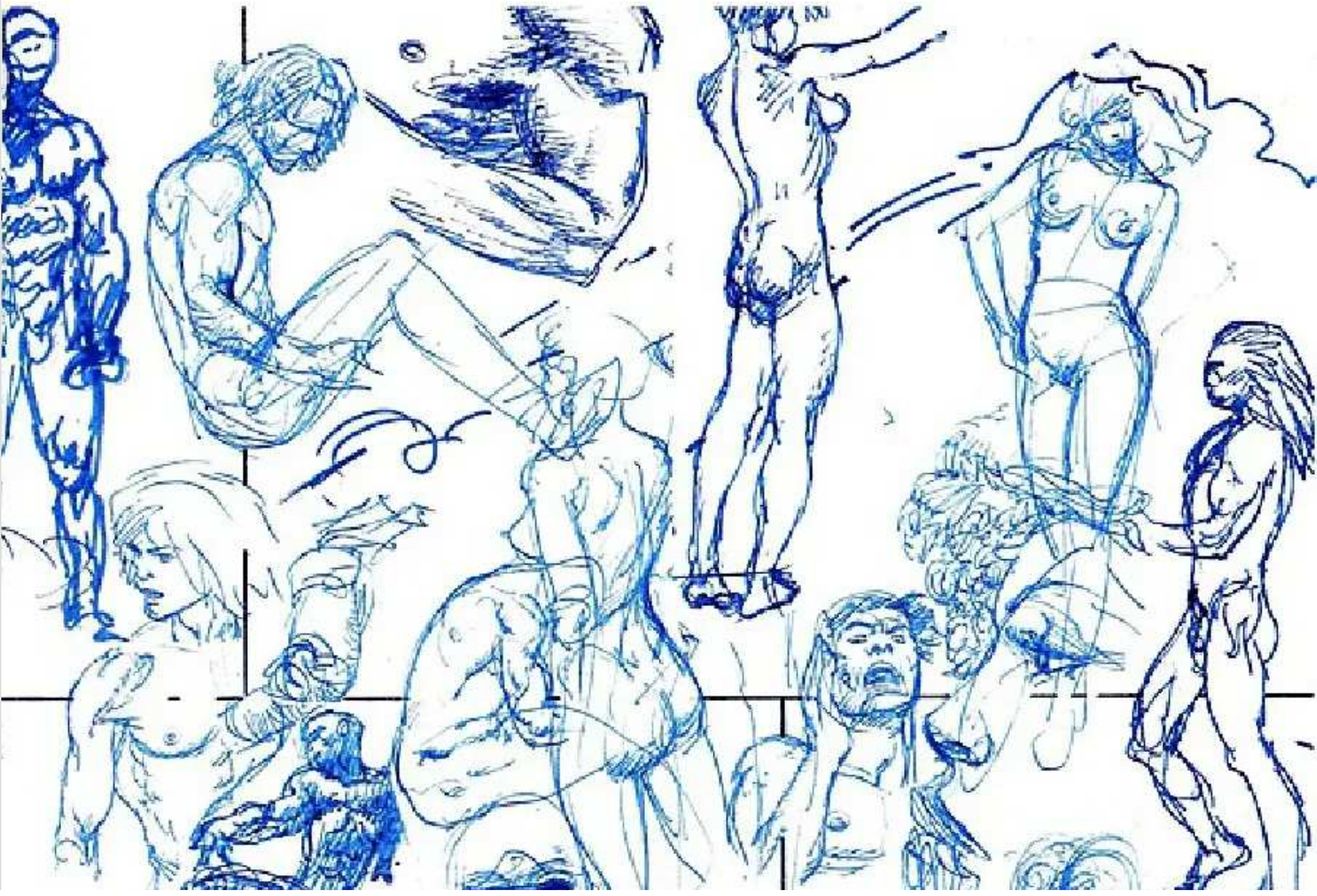

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LA ANATOMIA SE VISTE

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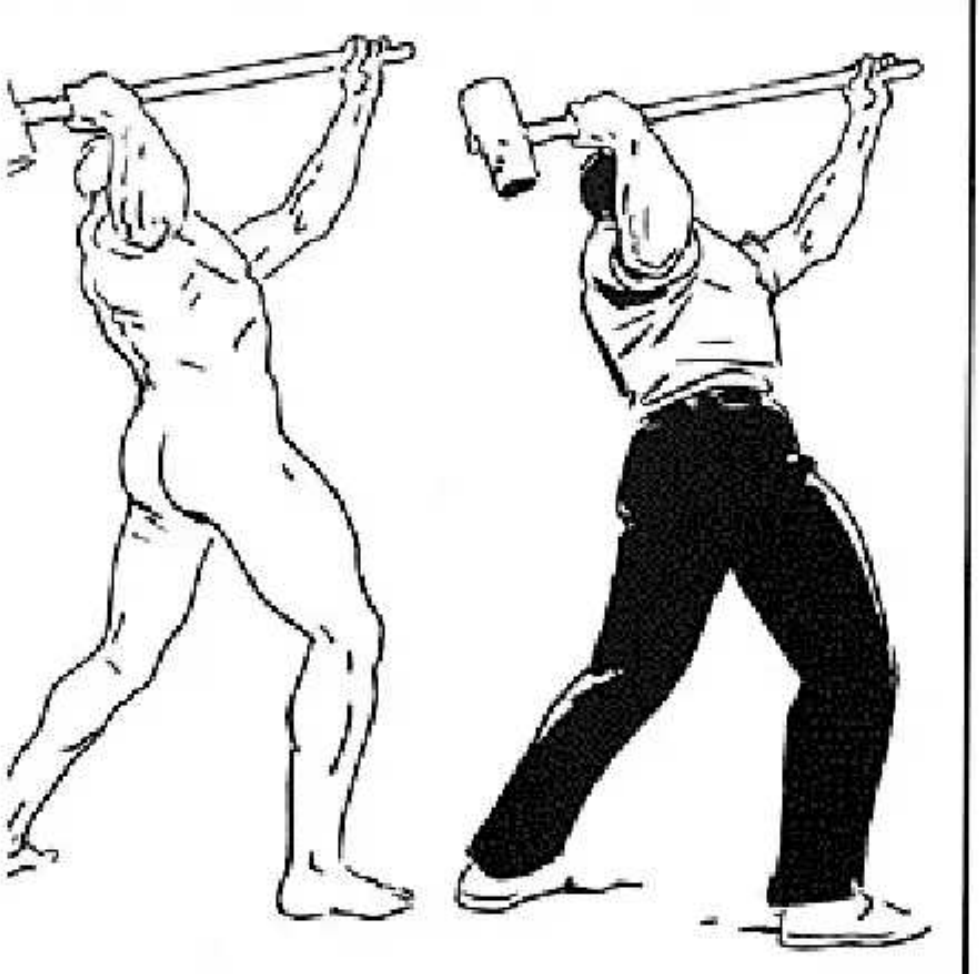

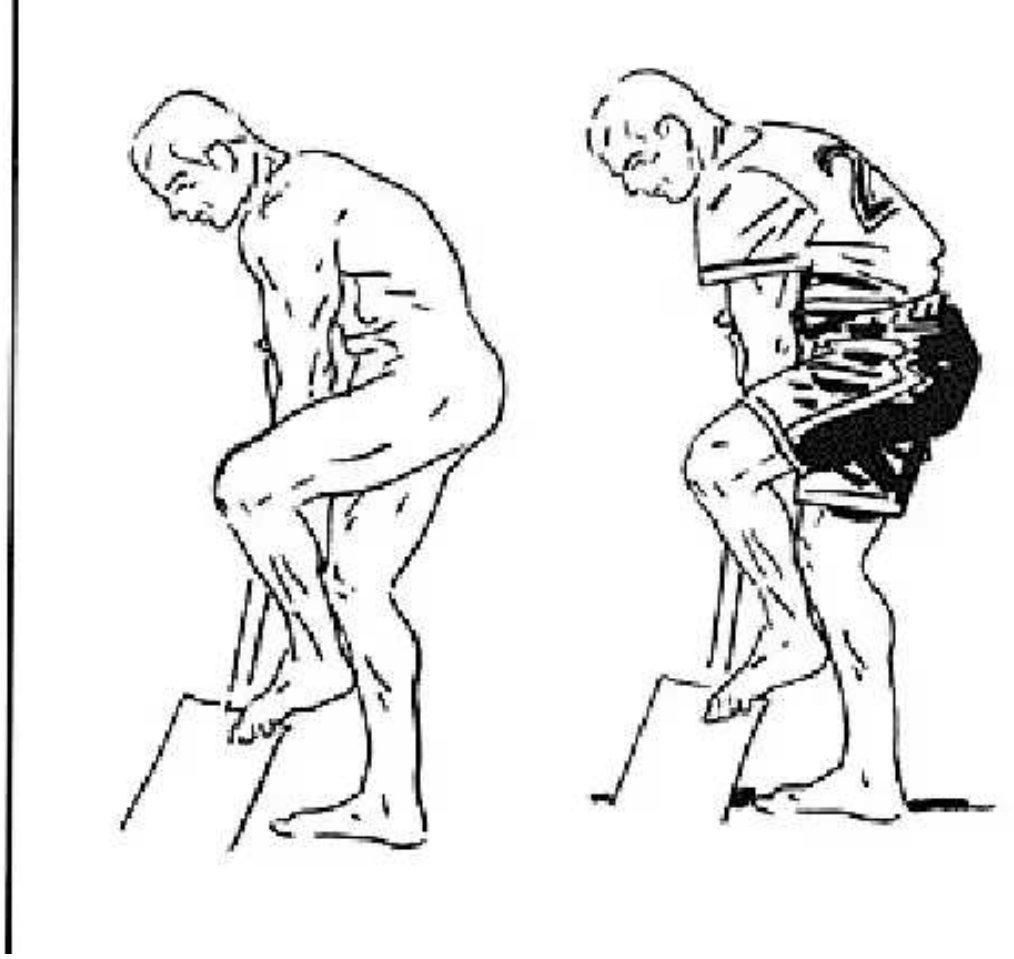

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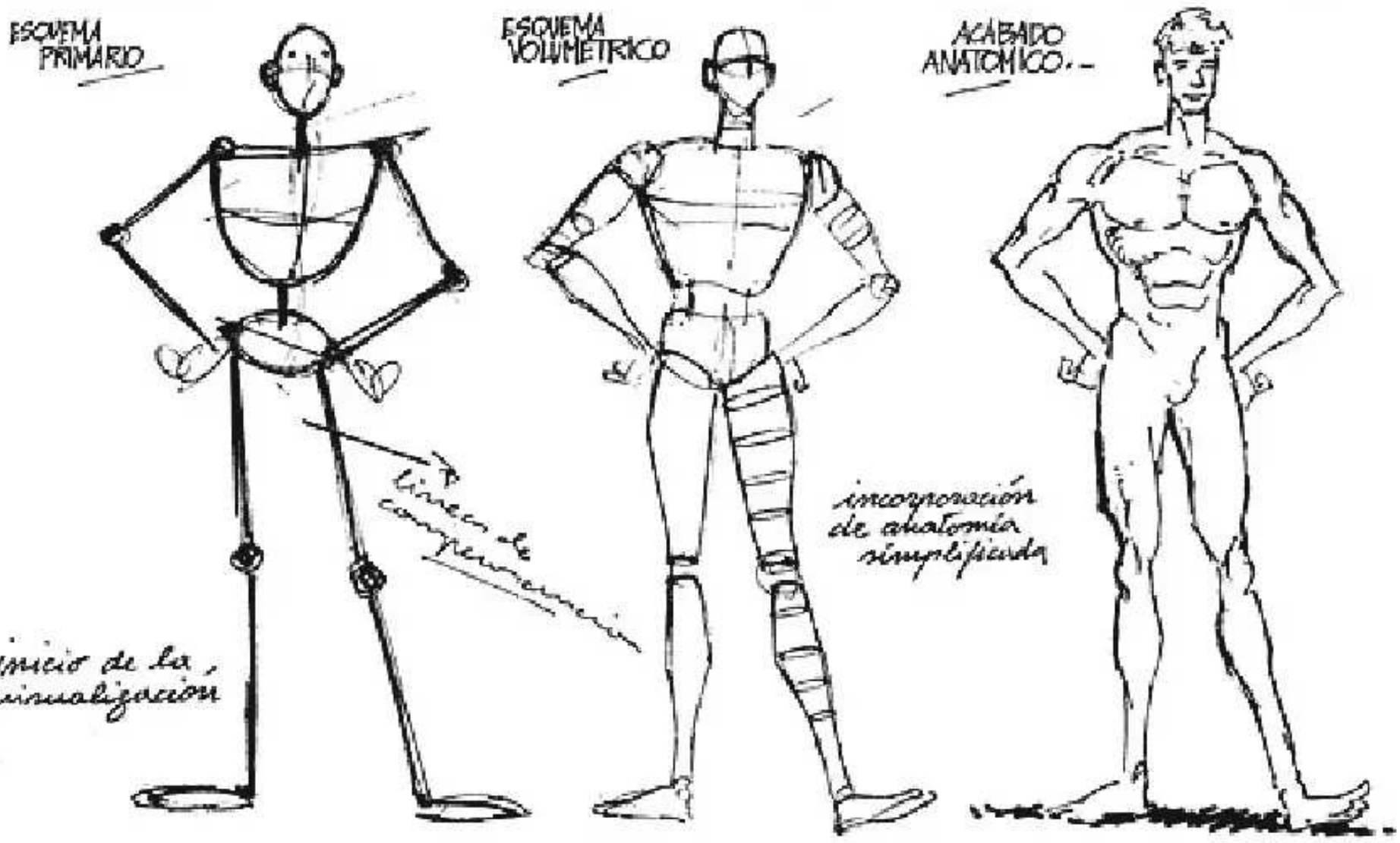
EL ENCAJE ANATOMICO



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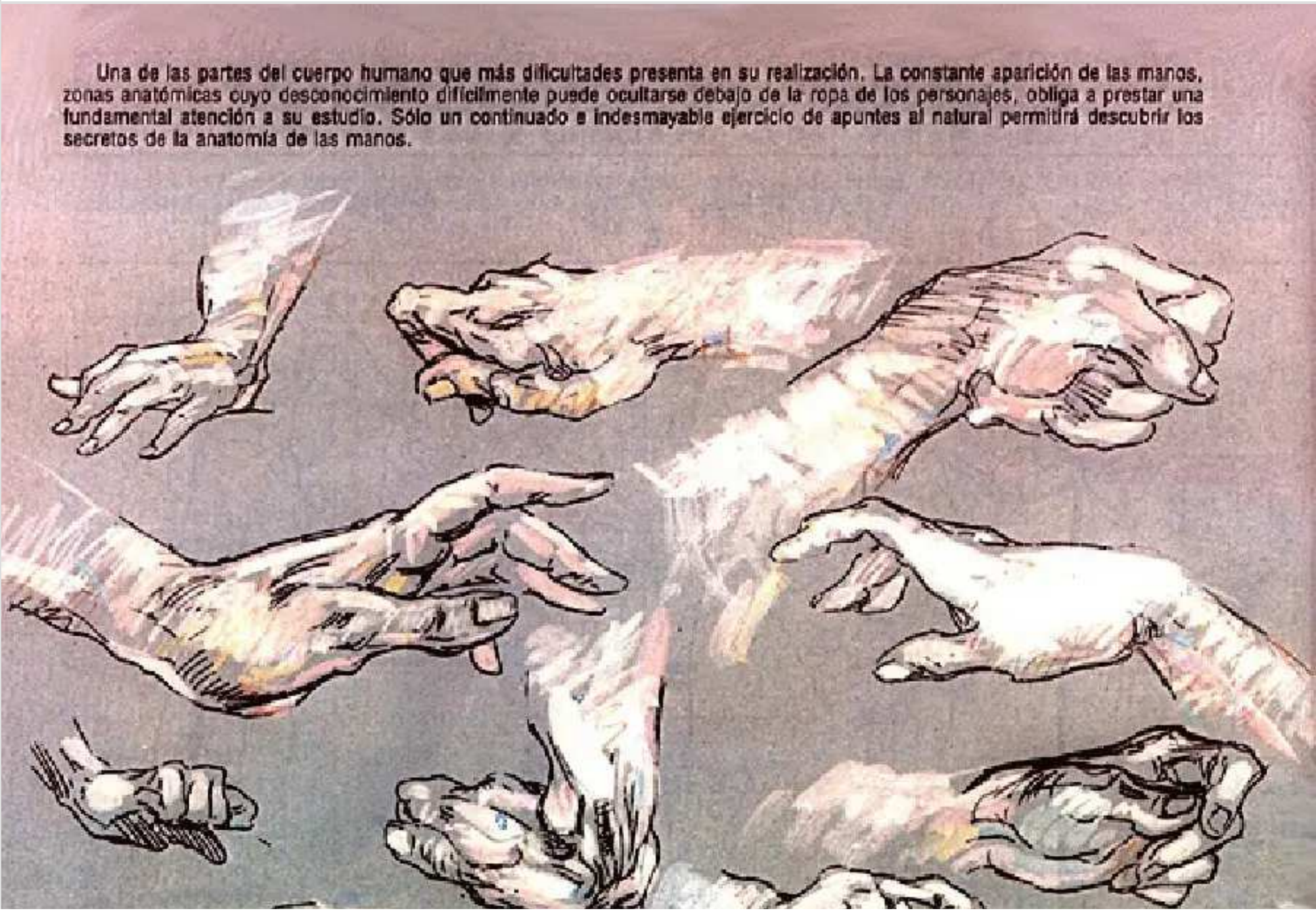
Una de las partes del cuerpo humano que más dificultades presenta en su realización. La constante aparición de las manos, zonas anatómicas cuyo desconocimiento difícilmente puede ocultarse debajo de la ropa de los personajes, obliga a prestar una **fundamental atención a su estudio. Sólo un continuado e indesmayable ejercicio de apuntes al natural permitirá descubrir los** secretos de la anatomía de las manos.



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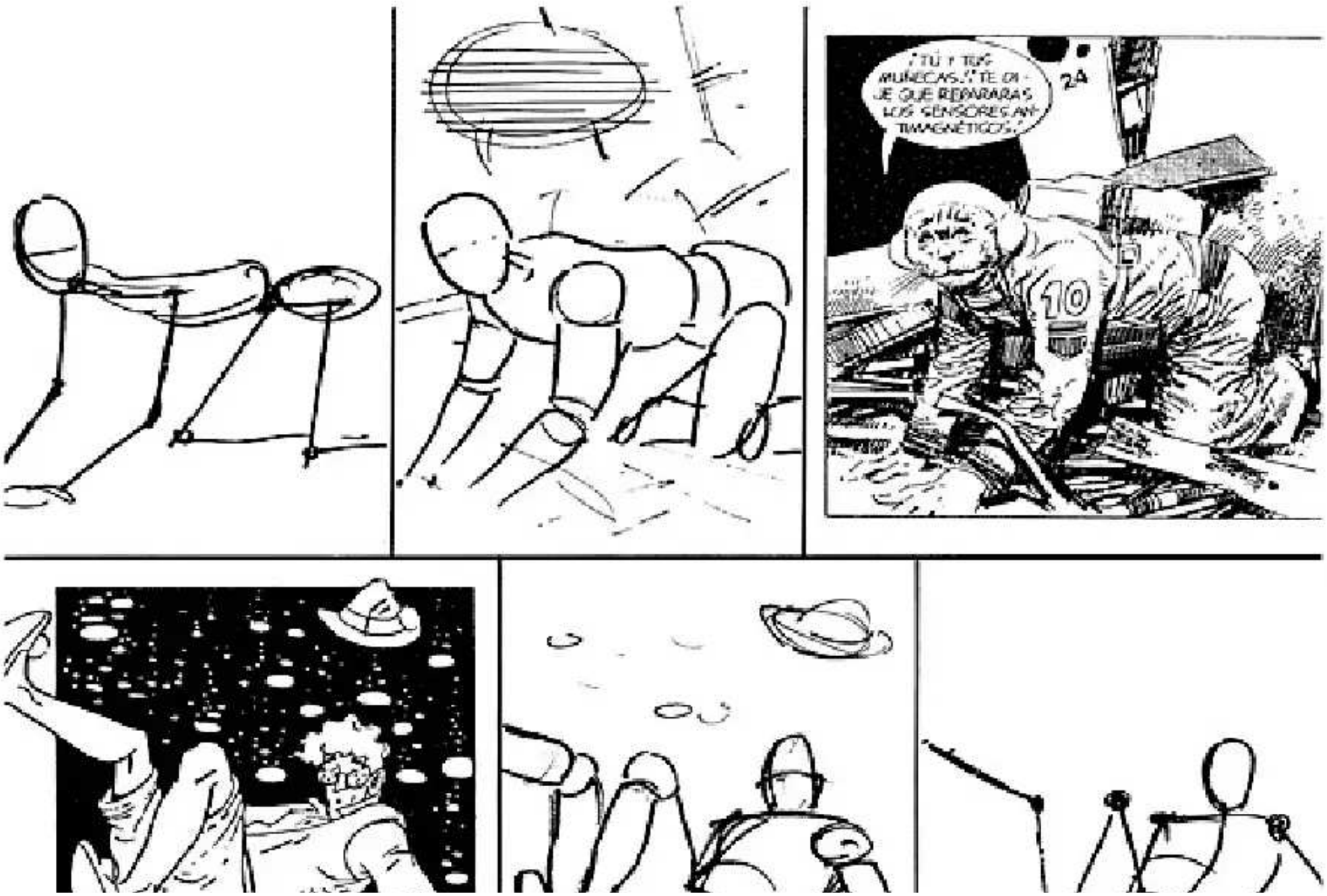

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ANATOMIA
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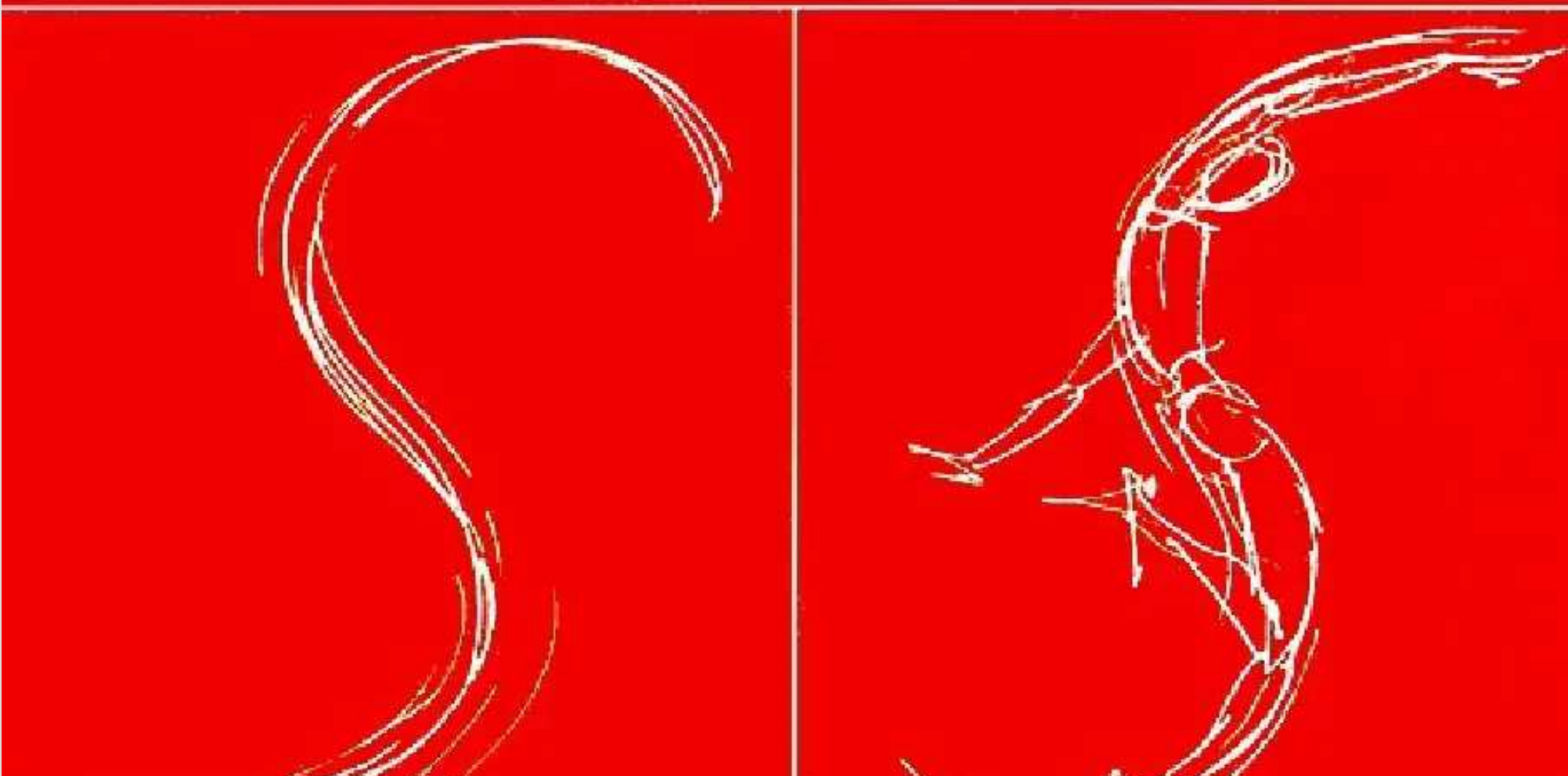
ANATOMIA EN ACCION

Hemos analizado brevemente elementos basicos de anatomia presentando al hombre como un ser estatico. Podemos observar en estas páginas a la figura humana en movimiento.

Algunos autores utilizan como base para imprimir ritmo y accion a la figura humana esquemas lineales que determinan, desde un inicio, la actitud morfológica definitiva.

El sistema que podemos observar en los presentes dibujos consiste en visualizar a partir de una linea sinuosa la imagen de un cuerpo humano en accion.



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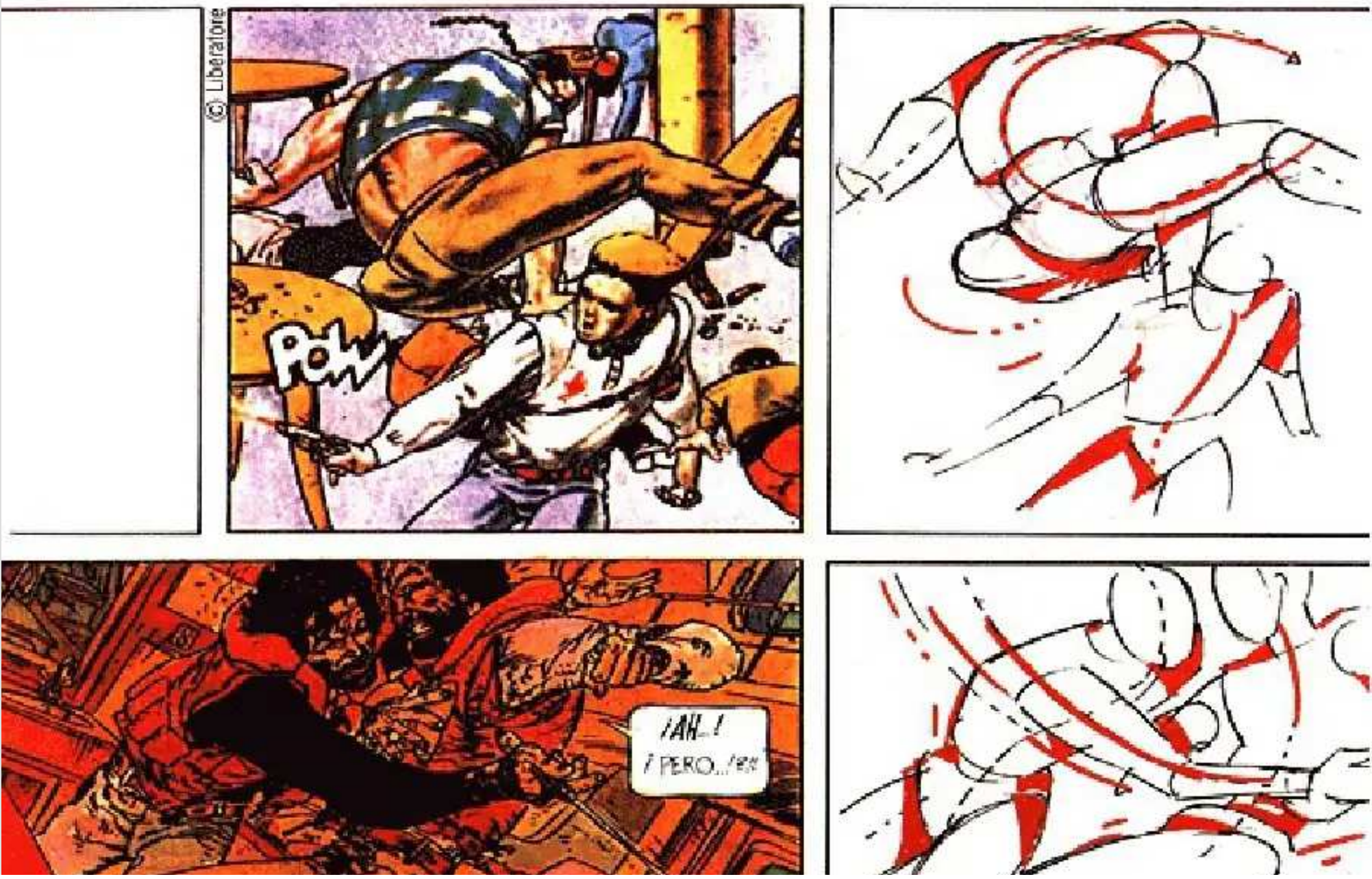

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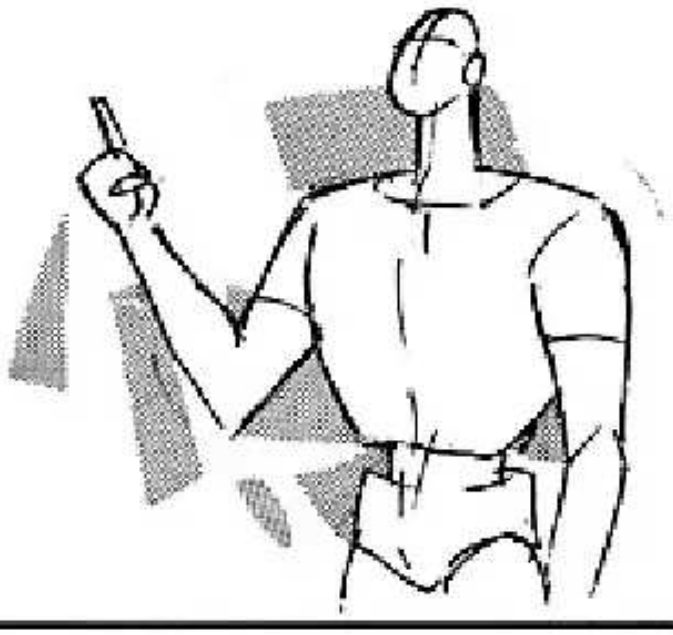
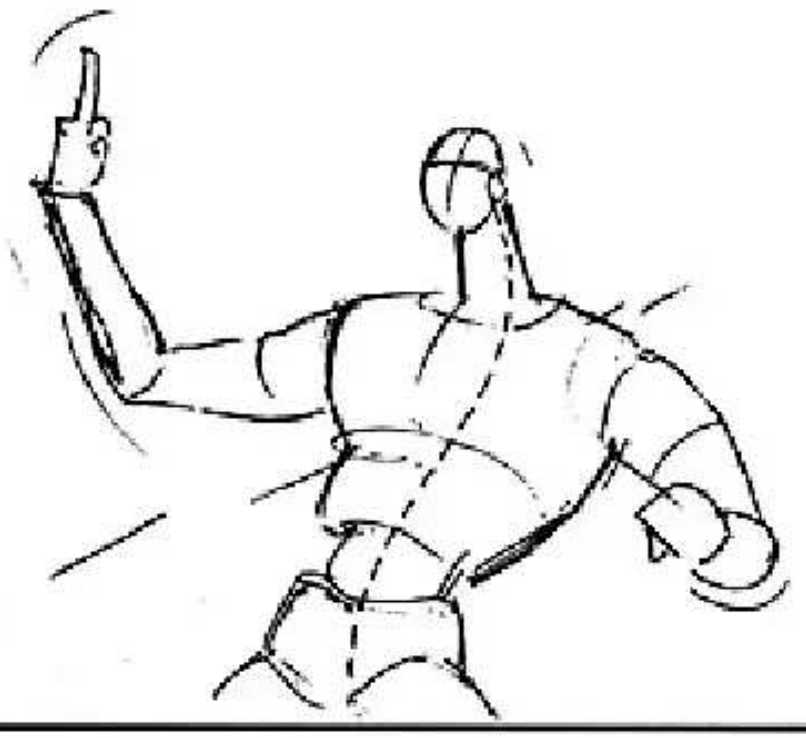
saben imprimir un increíble dinamismo a las figuras en acción.

Establecemos una comparación en cuanto al dinamismo y expresión de una misma actitud a través de ligeras modificaciones de la estructura anatómica.





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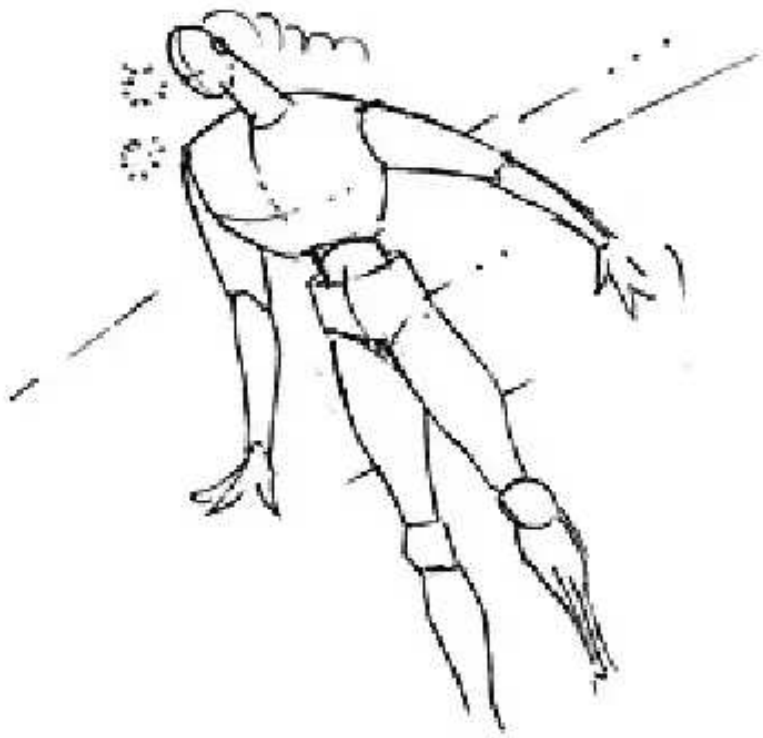

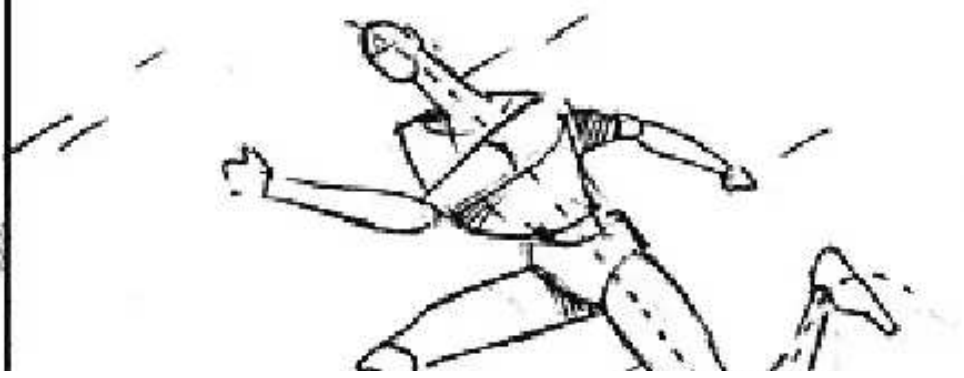

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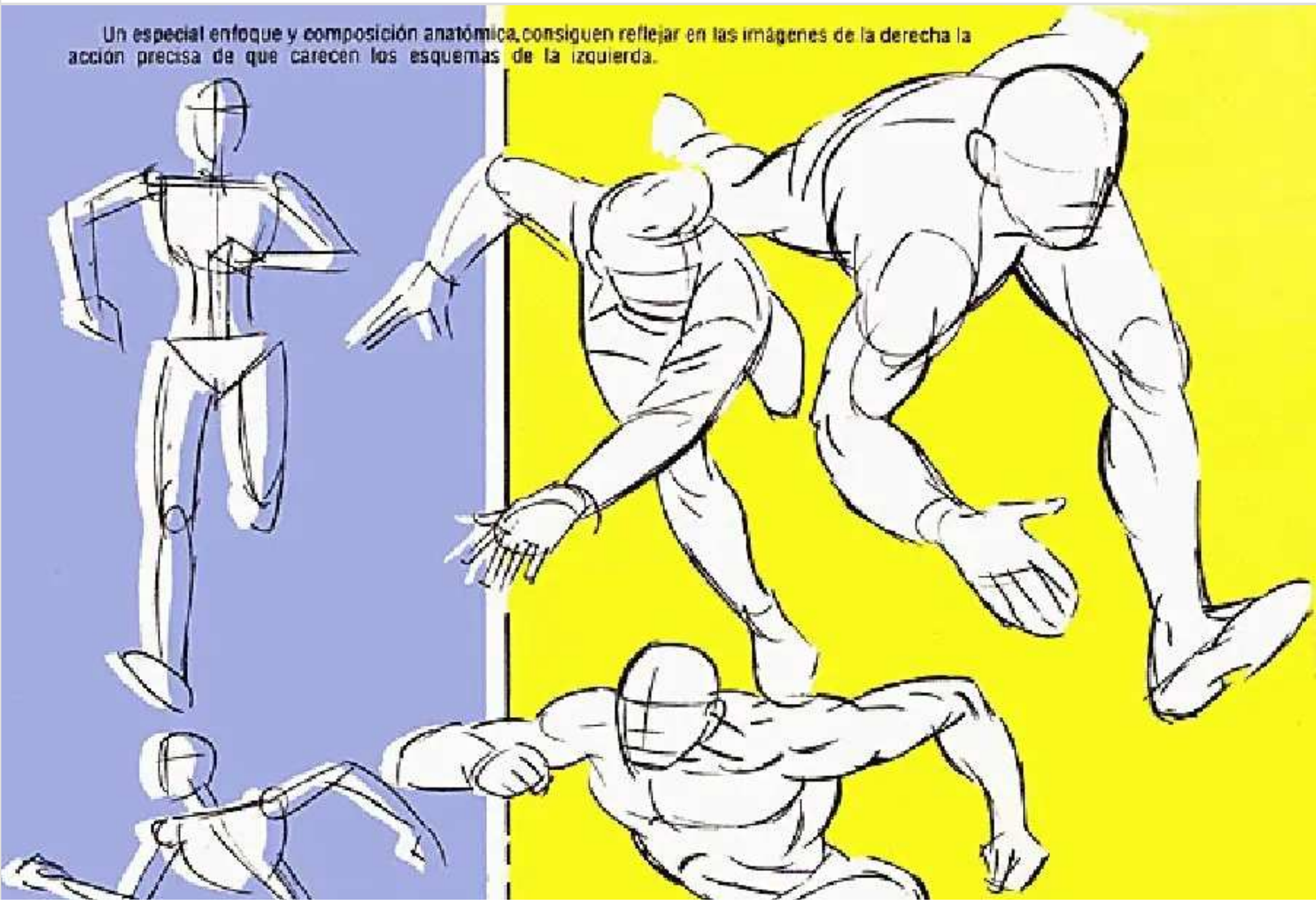

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ANATOMIA ANIMAL

Con el estudio de la anatomía animal nos encontramos ante un caso muy parecido al que nos hemos planteado anteriormente con la anatomía humana y la perspectiva. Un profundo estudio de dicha materia ocuparía toda una obra completa.

Cada autor tiene una forma especial de encajar la anatomía animal. En esta página observamos la realización de tres especies animales a partir de sus formas primarias.

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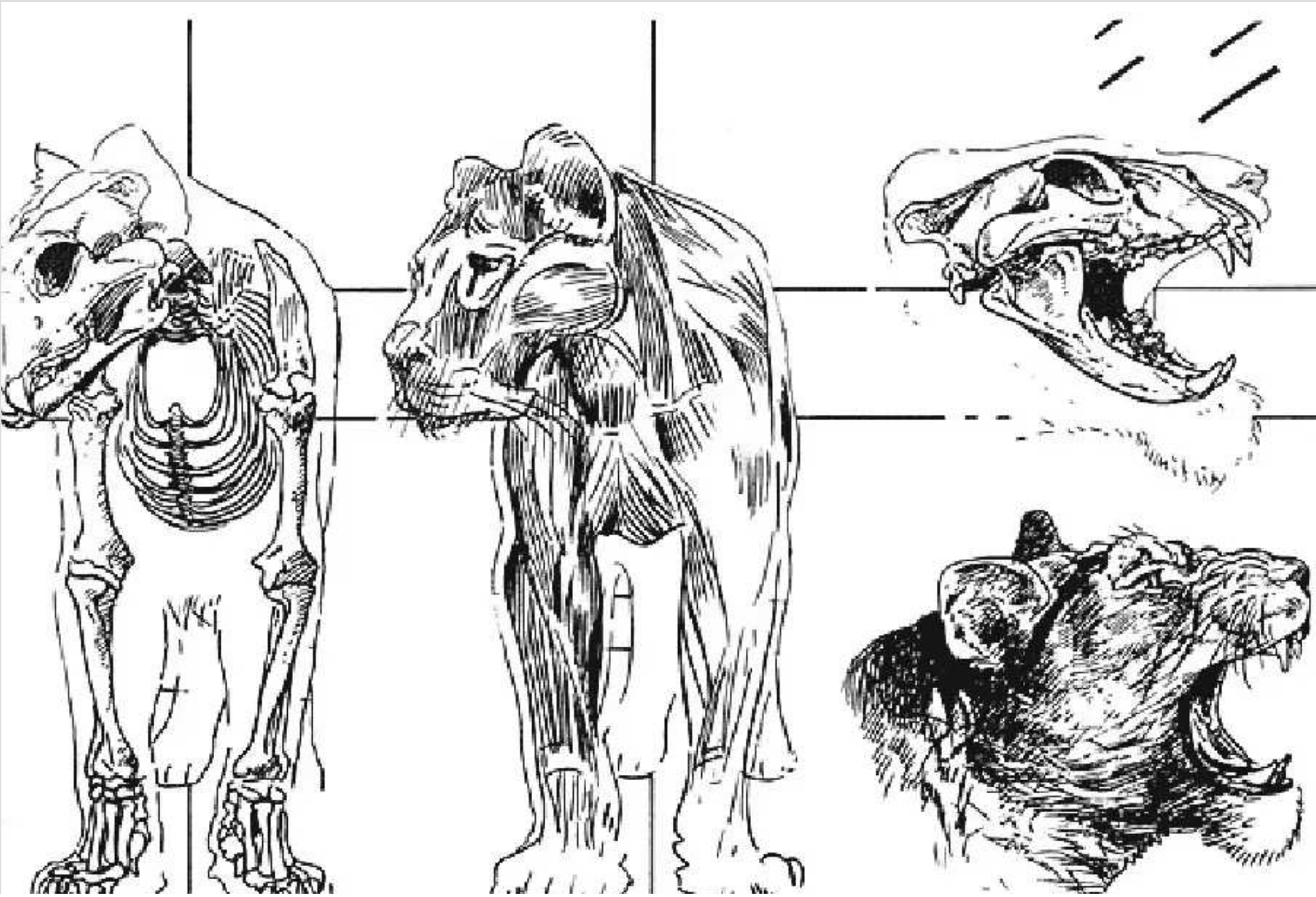

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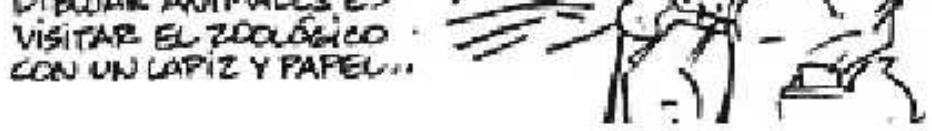
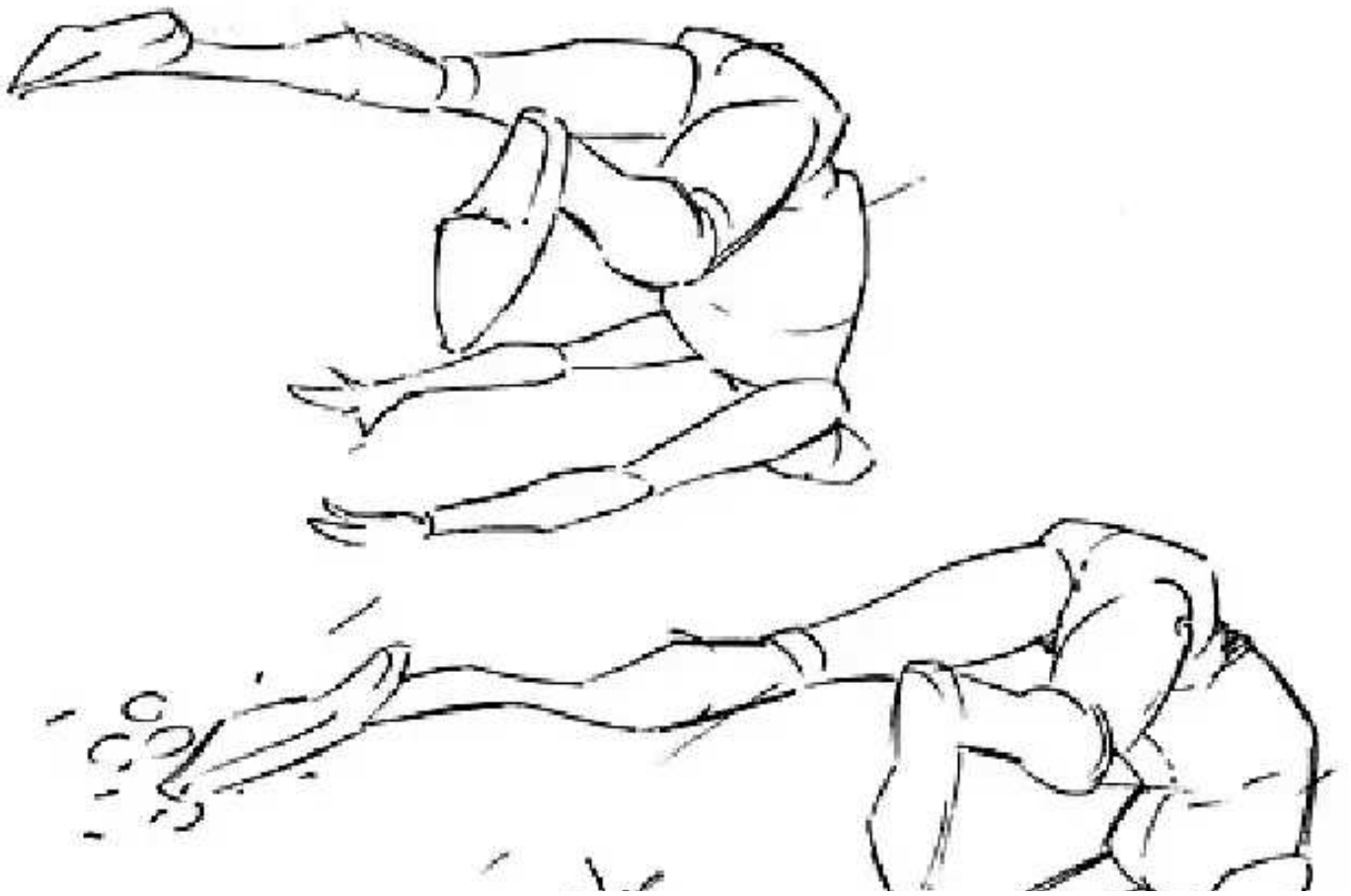
mostrar tener grandes conocimientos de anatomía animal consiguió que su personaje «El lobo Satán» obtuviera mucha popularidad entre los lectores del comic.



ANATOMIA CREATIVA

Las formas, volúmenes, y elementos que componen el cuerpo humano, son en ocasiones sometidos por los dibujantes a controladas distorsiones con el objetivo de conseguir el énfasis deseado en una narración; entonces la anatomía humana puede ser moldeada a voluntad, dilatando y contrayendo sus formas como si se tratara de una materia elástica. Para dicha ejecución es preciso realizar muchos bocetos previos, antes de conseguir la imagen definitiva, dado que el terreno de las proporciones en este caso no está sujeto a ningún canon académico.



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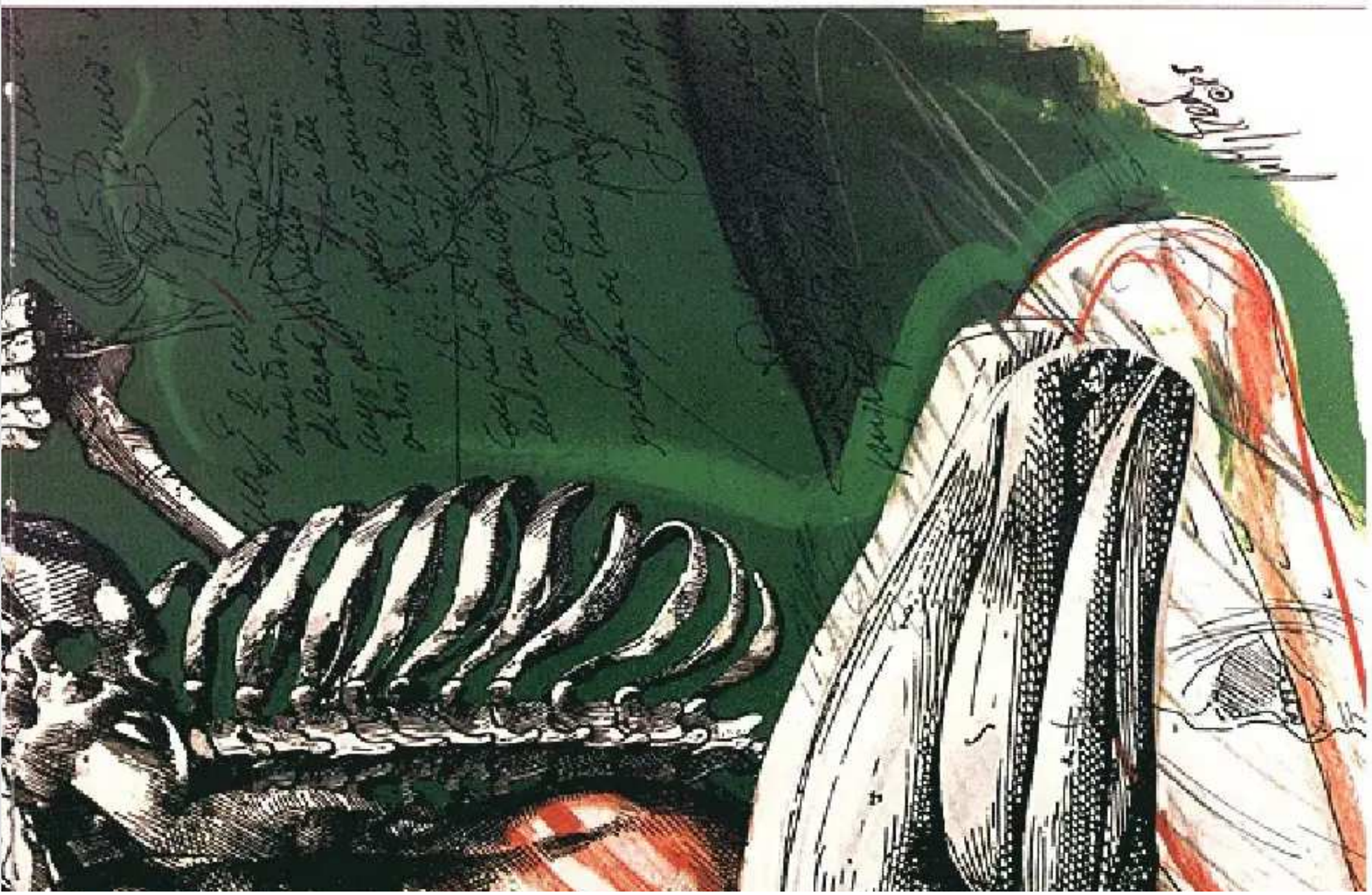

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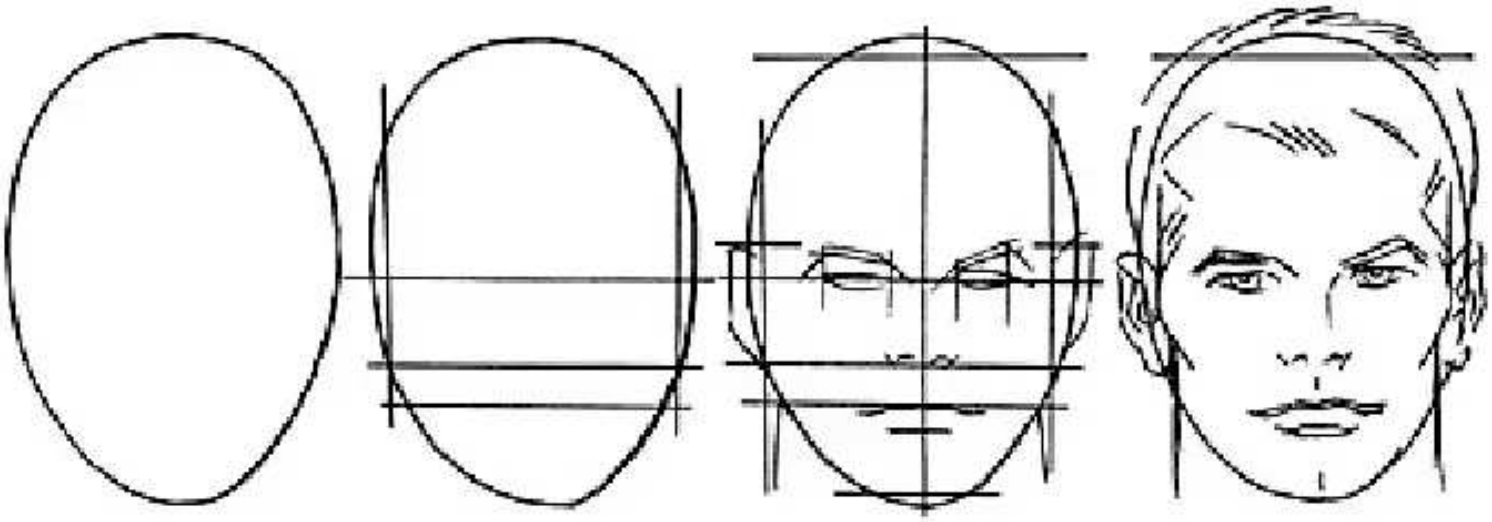
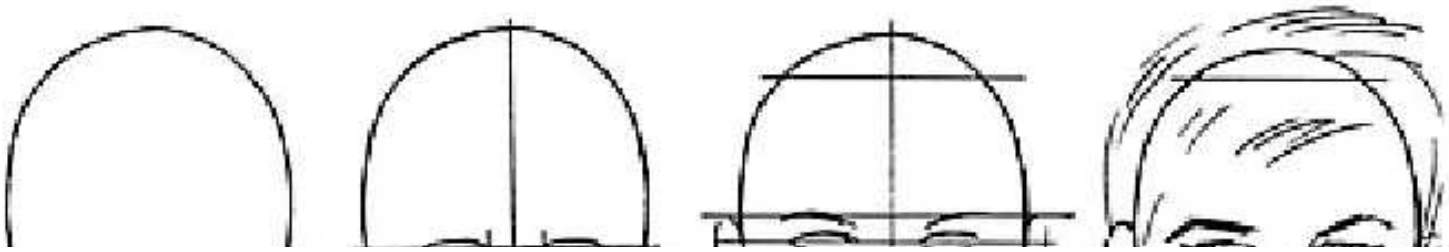
LA CABEZA HUMANA

En el dibujo de comic la cabeza humana constituye generalmente el elemento básico por su reiterada presencia en las viñetas. Recomendamos sean utilizados los esquemas que se muestran en esta página como punto de partida de ejercicios que deben repetirse infinidad de veces.





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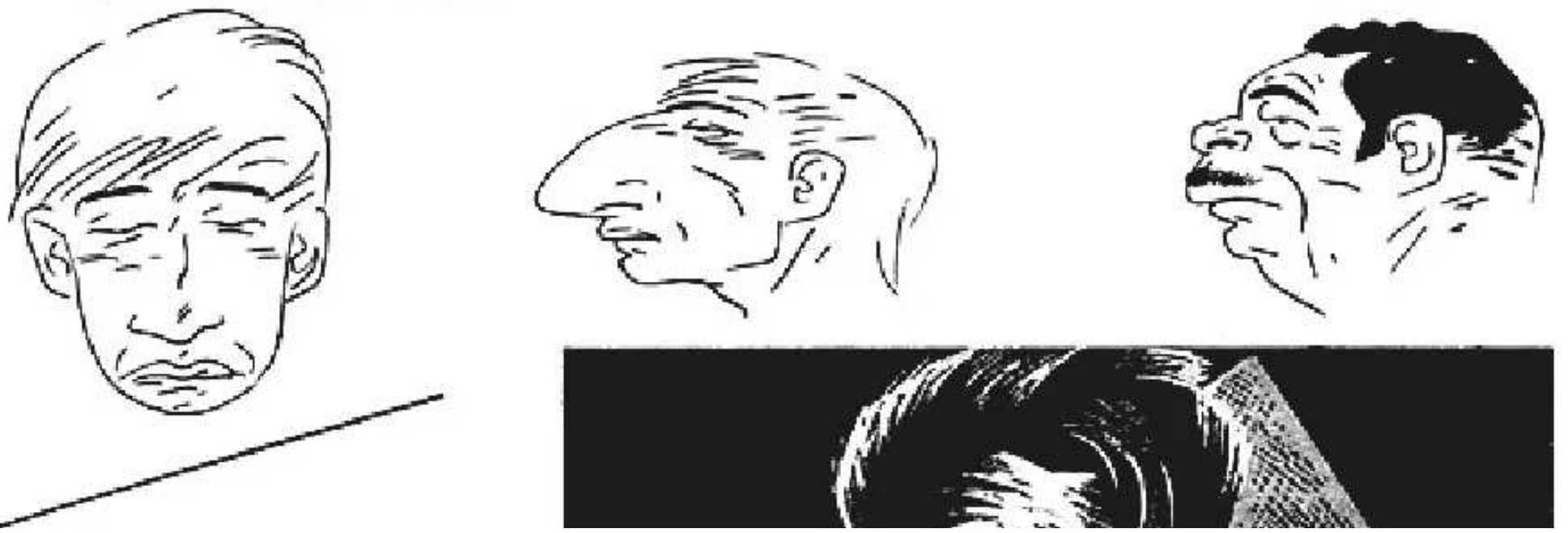
Muchos autores de comic, en la creación de sus personajes, huyen sensiblemente de las pautas académicas para conseguir determinadas características fisionómicas. A partir de una forma oval distorsionada, procúrese encajar en ella los elementos: ojos, nariz, boca, etc., para la construcción de la cabeza humana, con el fin de conseguir rostros con peculiaridades exageradas y poco frecuentes de encontrar en la realidad.



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SOBRE EL DIBUJO EN EL COMIC

¿Es necesario ser un magnífico dibujante para poder realizar un buen comic? El comic tal como es concebido actualmente puede ser definido como un medio de comunicación de ideas. Un sistema de proyección de impresiones, criterios, y planteamientos personales o ajenos, que el autor trata de transmitir al lector a través de un sistema narrativo de imágenes y textos, configura el lenguaje del comic propiamente dicho. El lector que se acerca a este medio busca principalmente en él una dosis de evasión en su lectura, aunque la misma lleve implícita la búsqueda de respuestas o confirmaciones a sus preguntas, a través de una posible identificación personal con los planteamientos propuestos en el esquema argumental de una historia. Podemos constatar pues que en el comic, como en la literatura, el lector entra en él con la intención de poder despejar incógnitas inconscientes a través de la evasión que procura la lectura. Su deseo es poder ser intérprete de una historia, elegir sin riesgos su papel en ella, ser héroe, criminal o marciano; lo que exige el lector al autor de un comic es pues la narración de una historia asequible a su interpretación. En contra, rechaza el argumento ininteligible ya que en definitiva no le cuenta nada. Podemos pues definir al comic como un sistema de narración de una idea argumental con dibujos, cuya función específica, como sistema, es la de liberar a una mínima expresión su texto.

Volvamos ahora a la pregunta inicial: ¿es necesario disponer de un gran dominio del dibujo para la realización de un buen comic? Creo que no. A través del comic contamos una «historia» cuyo interés y solidez sostendrá todo el sistema plástico, y a la inversa, si éste, por muy aparatoso que sea, está en función de un mediocre argumento, sólo se obtendrá como resultado un mediocre comic. En cinematografía, utilizando el ejemplo anterior, un pésimo guión no lo transformará en bueno la interpretación del mejor actor, y por el contrario un buen guión interpretado con buena intención por un actor mediocre puede que dé como resultado un aceptable film.

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Existe un tipo de narrativa visual en el que el grafismo, por sus características extraordinarias, es su propio argumento, es el gran protagonista de una historia, prescindiendo de apoyo textual y sin seguir los códigos literarios convencionales a los que estamos habituados. Es un sistema de lectura visual al que pocos artistas pueden acceder, en el que proyectan con rigurosa seriedad sus universos fantásticos o su singular concepción de la existencia dibujantes como Caza, Corben, Moebius, etc. En ellos encontramos a verdaderos maestros del dibujo, a cuyas imágenes les sobra el texto, pero desgraciadamente este difícil plano de realización es un campo de refugio para un tipo de autores con habilidad en el dibujo pero con una manifiesta incapacidad para explicar algo, empecinados en ridículas metafísicas de tómbola y sabadete, y encubriendo su nulidad, pues es mas fácil describir un fantasma de una manera sublime que dibujar un burro tal como es (con perdón de este último). Engañan al lector sumiéndolo en una confusión de abarrocadas imágenes y textos, cuya oscilación de la línea argumental es igual a la oscilación de la línea del electroencefalograma del propio autor. Para este tipo de dibujantes existe un espacio llamado ilustración y no el de la realización de comics.

Pero, ¿como se puede dibujar como Pratt, Crane, MacCay, Comes...? Antiguamente se imponía al interesado una rígida disciplina de aprendizaje del dibujo, y así se llegaba con voluntad a ser un buen dibujante, pero el comic ha evolucionado con el paso de los años, y ahora, en este justo momento, una persona recluida quince años en una escuela de dibujo y saliendo convertido en un maestro del lápiz tendrá serias dificultades para conectar con el lector si quiere hacerlo a través del comic, aún realizando guiones ajenos. El comic es comunicación, transmisión, un reflejo de realidades, la proyección de síntesis vivenciales. Presenciar una circunstancia dramática, visitar otro país, observar una nube, puede determinar variables cambios involuntarios en la realización de nuestros esquemas plásticos: sin saber por qué, después de la visión de una calle llena de viandantes, podemos encontrarnos al día siguiente realizando las «manos» de nuestros personajes de otra manera a la que estábamos acostumbrados. Al término de la lectura de una determinada obra literaria, desconociendo los motivos, pueden aparecer en el cielo

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Nuestra mente es un alambique donde almacenamos todas nuestras impresiones, imágenes y conceptos, y donde estos se fusionan para ser después transformados en la sintética materia que conformará nuestro particular estilo de proyección.

Creo que así se define el estilo. ¿Cuál es la escuela del comic? Puede que sea la suma de todas nuestras vivencias, o el valor que queramos atribuir a todas ellas.

Pero no todo termina con estos planteamientos. Nadie está obligado a seguirlos para poder dedicarse a la profesión de dibujante de comics, porque los mismos no dejan de ser reflexiones personales fruto de experiencias propias con los defectos de su subjetividad.

Existe también otra manera más artesanal de realizar comics, cuyos objetivos profesionales no están sujetos a un compromiso personal tan riguroso como el descrito anteriormente. Este otro campo del dibujo de comics es el que cubre el más amplio sector del mercado de consumo de revistas. Aquél cuyos lectores no exigen mucho de sus autores, sólo una mínima dosis de distracción. Dichos dibujantes están especializados en el dibujo de géneros tradicionales de aventuras, temas bélicos, westerns, relatos románticos, deportivos, escritos por guionistas profesionales. Géneros que en la mayoría de casos resultan muy ingratos de realizar por su mediocre base argumental. Los dibujantes de tales materias han desarrollado una técnica autodidacta que les permite solucionar con rapidez el más complicado escenario que pueda requerirles el guionista más exigente. La compensación moral de esos profesionales, ante la dureza de un trabajo donde desgraciadamente es más valorada la cantidad que la calidad del producto, casi no existe, en comparación con aquellos autores cuyos nombres gozan de gran popularidad. Aunque también existen en este sector dibujantes cuyas impecables realizaciones los sitúan como profesionales en un plano de gran respeto entre lectores y editores.

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Nuestros amigos, cansados de tanta teoría, deciden descansar...

"CUANDO POR FIN Y DESPUÉS DE MUCHOS AÑOS LLEGUÉ AL LEJANO PALACIO, SOLO ENTRAR EN EL COLOSAL INVERNADERO DE ORQUÍDEAS GIGANTES, VINO A MI MEMORIA, EL RECUERDO DE LAS MARGARITAS SILVESTRES QUE NACÍAN EN EL JARDÍN DE MI CASA, Y EN CUYA SUPREMA BELLEZA NO HABÍA REPARADO JAMÁS"

H. MONDRAKE

BAJO LA VIEJA TIERRA...

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LO SIENTO HIJO, LE DIJE A TU MADRE QUE TE TRAERÍA UN TESORO, PERO SON TIEMPOS DUROS... ESTOY... VIEJO

MADRE MURIÓ...

¡CORR...É, HIJO... VEN...! CREO QUE VOY A MORIR... ENTIÉRRAME... EN ESTE JAR... DÍN...

Y EL HIJO CUMPLE CON EL MANDATO DEL PADRE, ENTERRÁNDOLO BAJO EL JARDÍN...

Y ASÍ TERMINA LA TRISTE HISTORIA DE MI ABUELO...

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EL GUION

Página nº 1.

Texto: Cuando por fín y despues de muchos años llegué al lejano palacio, sólo entrar en el colosar invernadero de orquídeas gigantes, vino a mi memoria el recuardo de las margaritas silvestres que nacían en el jardín de mi casa, y de cuya suprema belleza no había reparado jamás.

H. Mondrake

Título: BAJO LA VIEJA TIERRA

1ª Viñeta: Un hombre sentado en un jardin, en una silla de mimbre, Está mirando un plano. Exterior de jardin.

Texto: A mi abuelo cuando era joven, le entró un repentino deseo de meterse en aventuras ... Quería recorrer el mundo en busca de un fabuloso tesoro.

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DESARROLLO DEL GUION
CREACION DE PERSONAJES

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STORY

Cuatro páginas — TOM, Fernández Zamora · R/N. (Desarrollo en pag. de G.V.)

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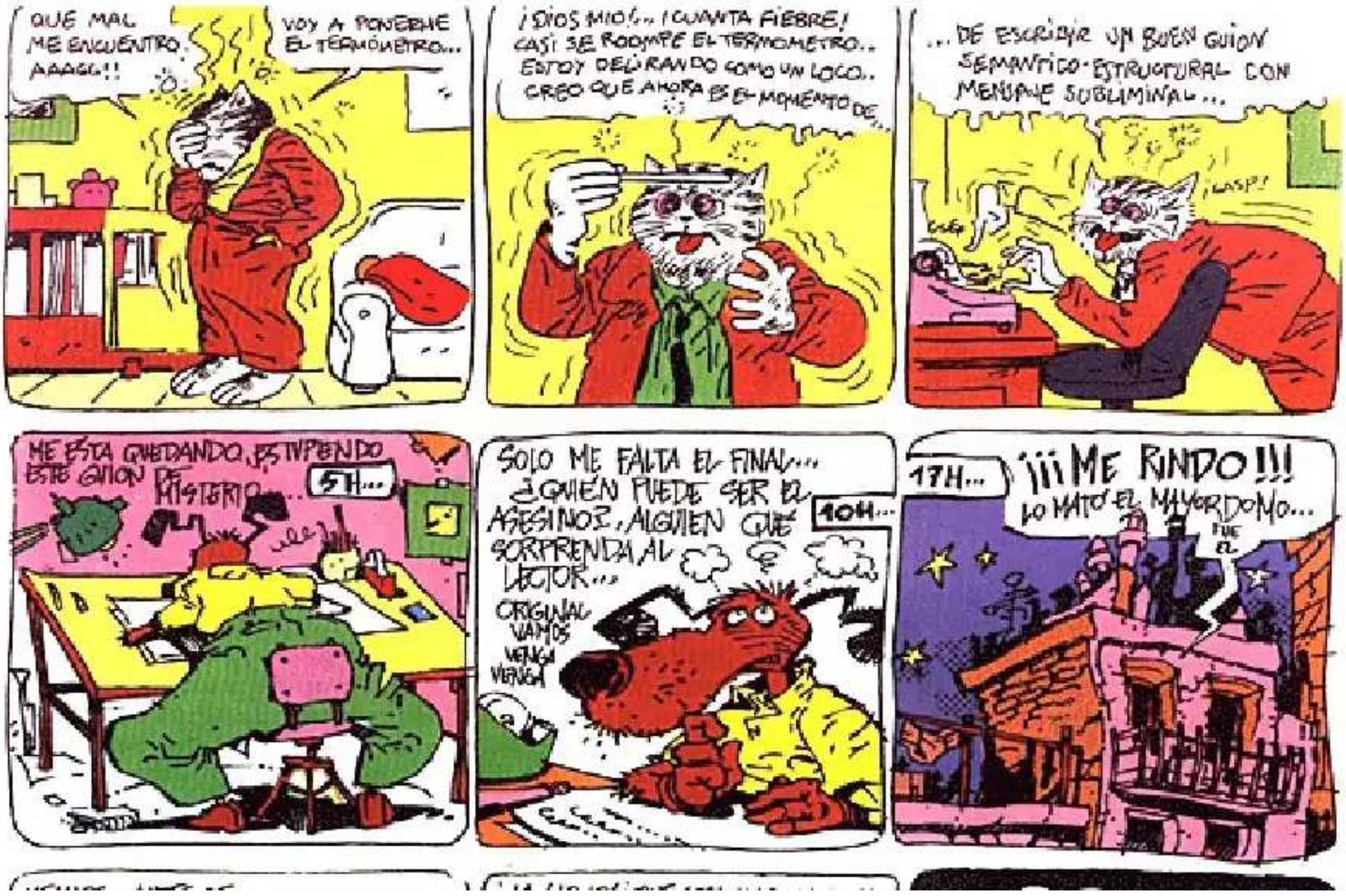
mente dicho argumento en toda su extensión; luego se traza una línea horizontal, la cual es dividida en tantas partes como páginas se exigen para su desarrollo. A continuación se procede a dividir el argumento en bloques muy resumidos, que son repartidos equitativamente en cada uno de los espacios de la línea horizontal.



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EL GUION

Podemos ver a continuación un ejemplo de guión típico utilizado por dibujantes profesionales. La forma de redacción y descripción del escenario y de los personajes es particular de cada guionista. La mayoría de guionistas profesionales procuran no limitar, con extensas redacciones, la capacidad imaginativa del dibujante, indicándole con brevedad cada uno de los elementos qüe deben ser ilustrados, consiguiéndose de esta forma no transformar al dibujante en un mero intérprete gráfico del guionista.

Este modelo de guión de dos viñetas lo utilizaremos más adelante como ejemplo para poder observar su desarrollo desde la creación de personajes, resolución de lápiz, y pasado a tinta.

Tercer capítulo

HISTORIAS DE TABERNA GALACTICA

¡¡ entrega cuanto antes !!

Título: Relato de Blyndhan
Página: 2 viñetas
Descripción 1ª viñeta: En un local varios seres están bailando, en primer plano una pareja, él vestido con smokin, nos recuerda a un bailarín de los años veinte, lleva una máscara con cara de actor antiguo; ella es una mujer con cabeza de ave. Entre las parejas que bailan podemos ver a dos niñas híbridas de ser humano y animal. Detrás de una barra de bar varios personajes, típicos de la taberna galáctica, observan como danza la gente. Todos hablan entre ellos.

Voces:
Ser: Pero... ¿A que están jugando con estas ropas y cogidos de las manos?

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BOTAS DE CAÑA ALTA. Y CUBRE GRAVEDAD.

RIDO.

CAPITAN ATOMO

FRONTAL CAPITAN ATOMO

Sistema mecanismo de almacenaje energia

Conexion a computadora nodriza TELEMATRON (detalle del cuerpo adicional)

Capucha Bio-Gel Termo-Reactiva Color

UNIFORME

INSIGNIA CIS

Rifle de medio alcance

Agente Internacional Superheavy

Cargador lateral (Bateria recargable)

CAPACHETE DE PASEO

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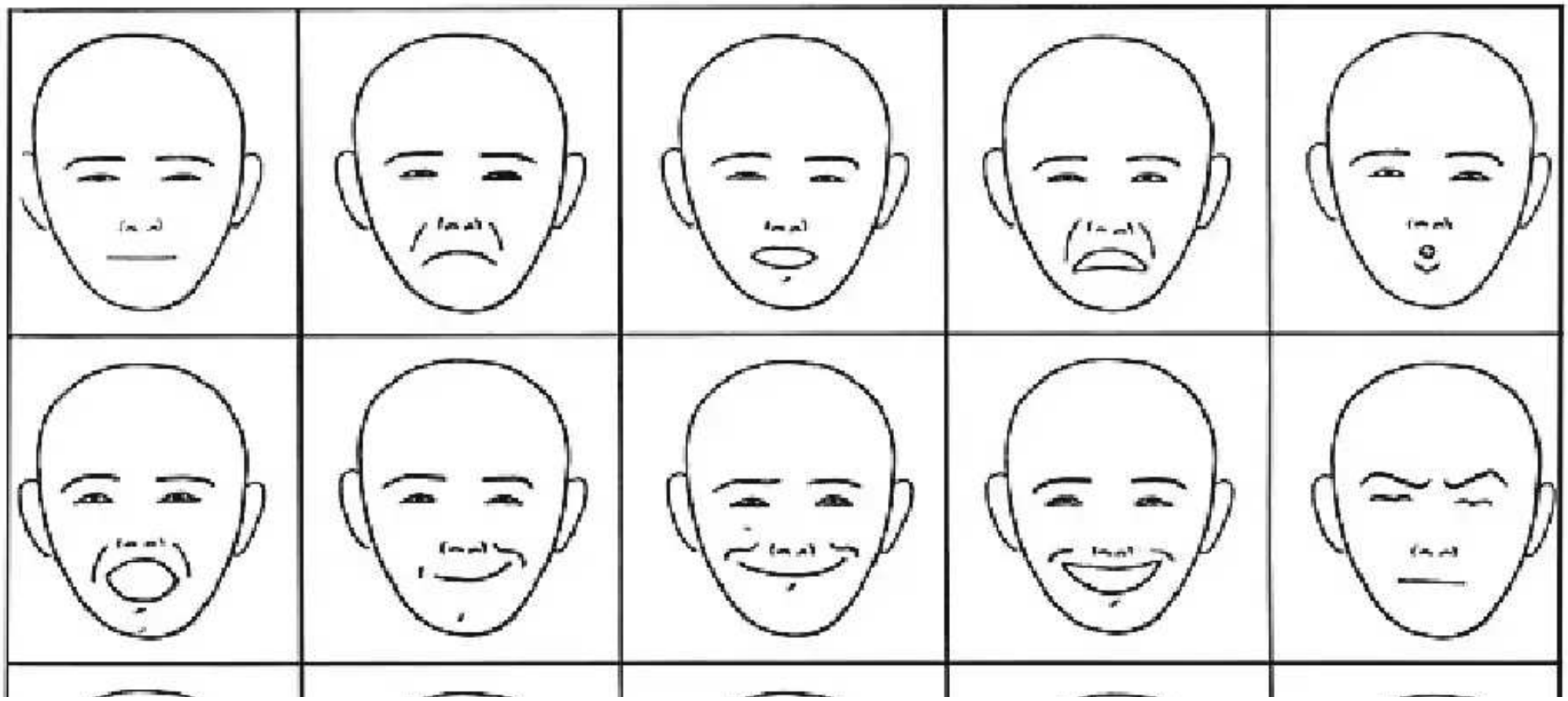
TABLA DE EXPRESIONES FACIALES

Si para tratar la ciencia anatómica humana, la anatomía animal, y la perspectiva con profunda rigurosidad, precisaríamos miles de páginas como ésta, para poder reflejar una por una todas las expresiones que el rostro humano puede ofrecernos, nos encontraríamos con un problema de espacio también muy considerable. Cejas, boca, ojos, en cortos recorridos de milímetros, así como miles de vaivenes musculares subcutáneos, se interrelacionan provocando crispaciones epidérmicas que transfiguran instantáneamente nuestro rostro en distintas e infinitas expresiones. Partiendo de cualquiera de los esquemas expuestos a continuación, y modificando o no, podemos hallar el rictus facial que precisamos para la expresión de cualquier personaje de una historia.



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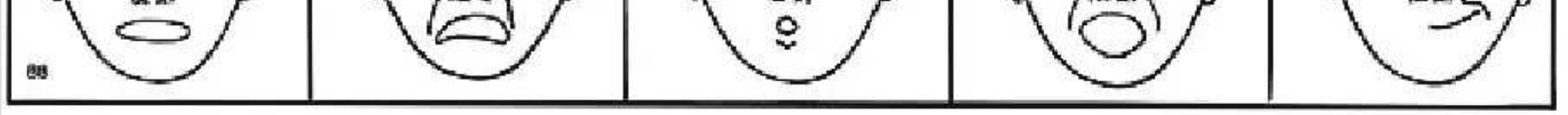

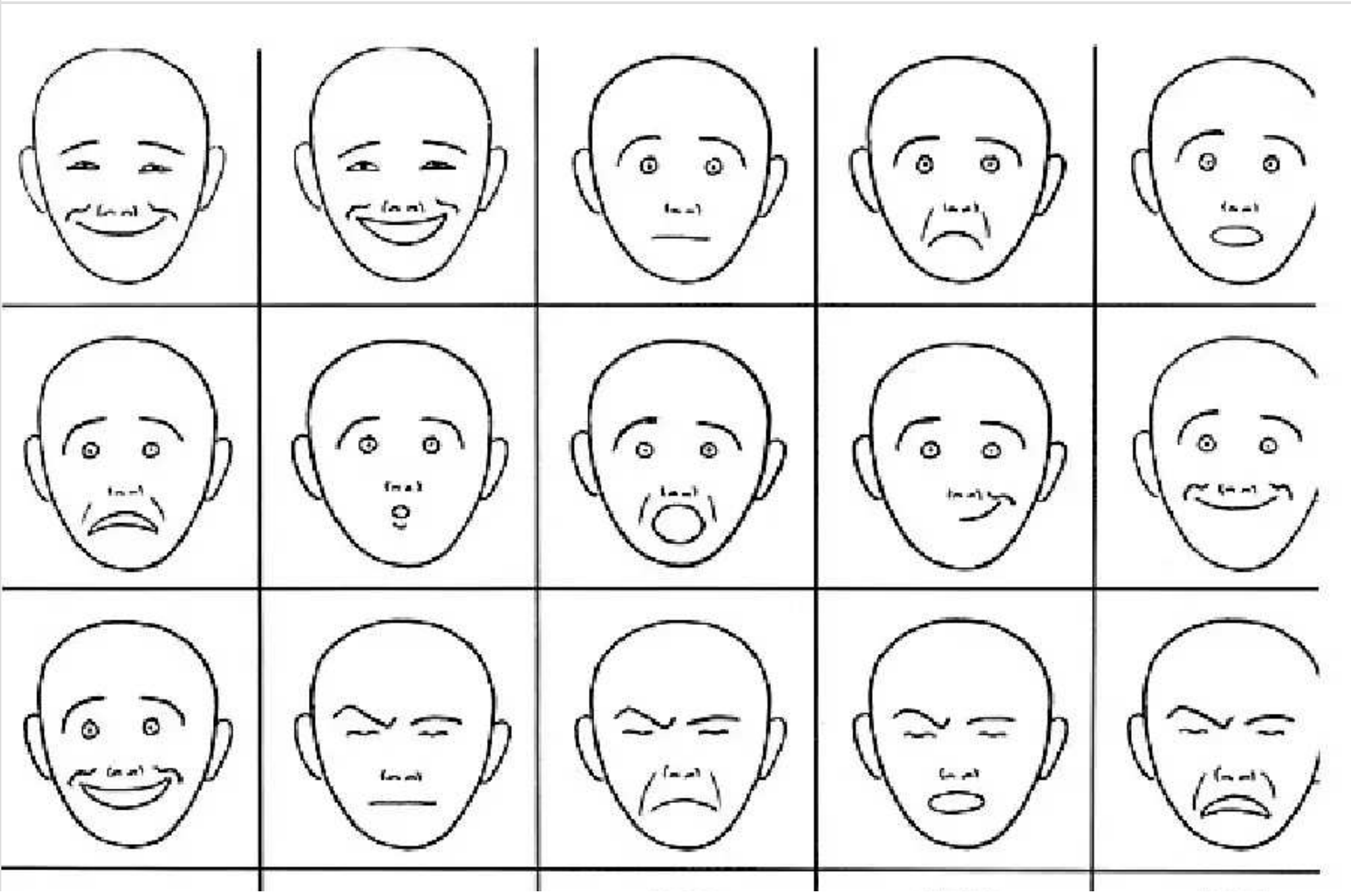

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Para la creación de los personajes, cada dibujante utiliza su fórmula personal. El hecho de que los dibujos de estas dos páginas estén resueltos a color obedece más a una recreación del autor que a una necesidad.

Podemos ver el estudio realizado en el transcurso de creación de nuestros personajes descritos en el guión de la página 84.

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Una fase muy importante es la de la creación de los caracteres secundarios de los personajes que salpique todo guión. Cuanto más estudiadas estén las características propias de cada uno de ellos, mejores resultados obtendremos en la realización de toda obra.

EL LAPIZ SABIO; UN ORDENADOR DE CARTULINA FINA

En los años de mi infancia podía hallarse en cualquier papelería o comercio dedicado a la venta de material escolar un artículo típicamente español: EL LÁPIZ SABIO. Fruto de la mente de ingeniosos inventores que, en vez de disponer de elementos electrónicos, cosa exótica y misteriosa en aquella época, se veían obligados a utilizar como componente básico de sus experimentos la cartulina fina, componente menos peligroso al no producir cortocircuitos, y sobre todo mucho más barato que un tubo catódico. Así pues, el mundo infantil de aquellos años se pobló de fantasías de cartón: castillos, casitas, maripositas, enanitos, avioncitos, tanquecitos, soldaditos... todo un micromundo de papel que alegró con sus vivos colores el siniestrillo panorama de una larga posguerra. Entre aquellos productos destinados para que los niños pudiéramos divertirnos, se hallaba un invento que no nos hacía falta como tantos

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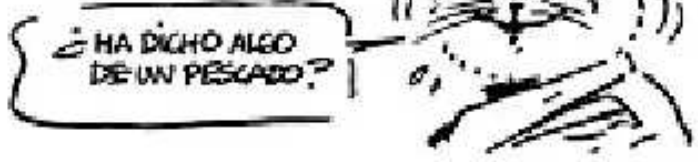
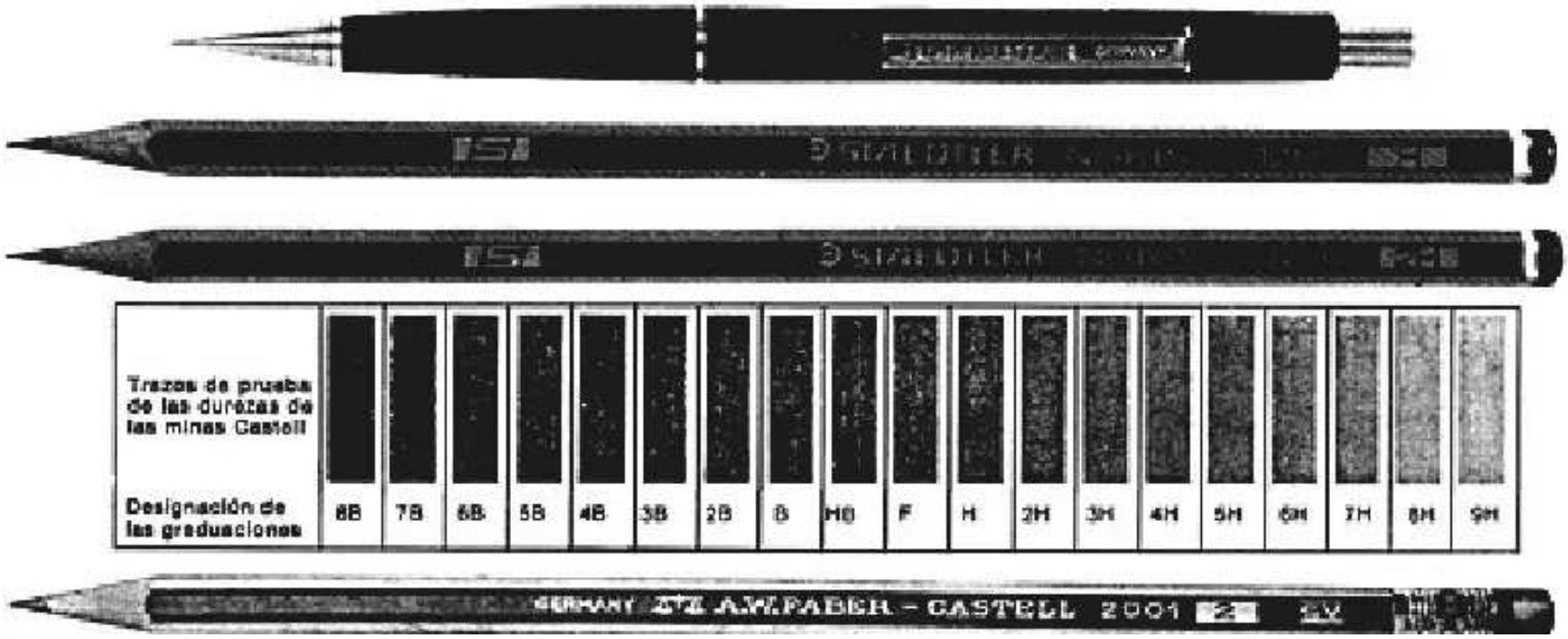


LOS MATERIALES

A excepción de algunos profesionales cuyas realizaciones a lápiz, por su acabado hiperrealista, no precisan de un entintado, por lo que han de abastecerse de distintas calidades de materiales para dicha técnica, aconsejamos a todo dibujante que empieza que seleccione dos o tres lápices para realizar sus trabajos y evite caer en confusionismos provocados por un mar de marcas, calidades, y grosores de minas.

Existen en el mercado papeles que se adaptan a ciertos grados de lápiz. El papel satinado resulta muy adecuado a las minas duras, mientras que el papel de textura áspera, mate, recibe mejor las minas blandas. Decidimos que el criterio de selección del papel corra a cargo del propio dibujante, que podrá localizar sus distintas clases en establecimientos dedicados a la venta de material artístico, y determinar por sí mismo a base de prácticas cuál es la que más le conviene.

Existe una amplia gama de lápices a disposición de los dibujantes. Los grados de las minas de lápiz van desde el 8H (muy duro) al 8B (muy blando), y la denominación para un lápiz muy blando es 6B, y para uno muy duro 6H.



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EL ENFOQUE

Incluimos en esta y en la próxima página la terminología profesional utilizada para describir los planos de enfoque cuya denominación varía en función a las distancias focales. Es aconsejable, para adquirir un verdadero dominio en el conocimiento de los distintos enfoques, la visualización de buenas producciones cinematográficas, así como series televisivas de garantizada calidad. Existen dibujantes que asisten a las salas de proyección con un bloc, en el que toman apuntes de los planos más interesantes que se ofrecen en el film.

Primerísimo plano

Primer plano

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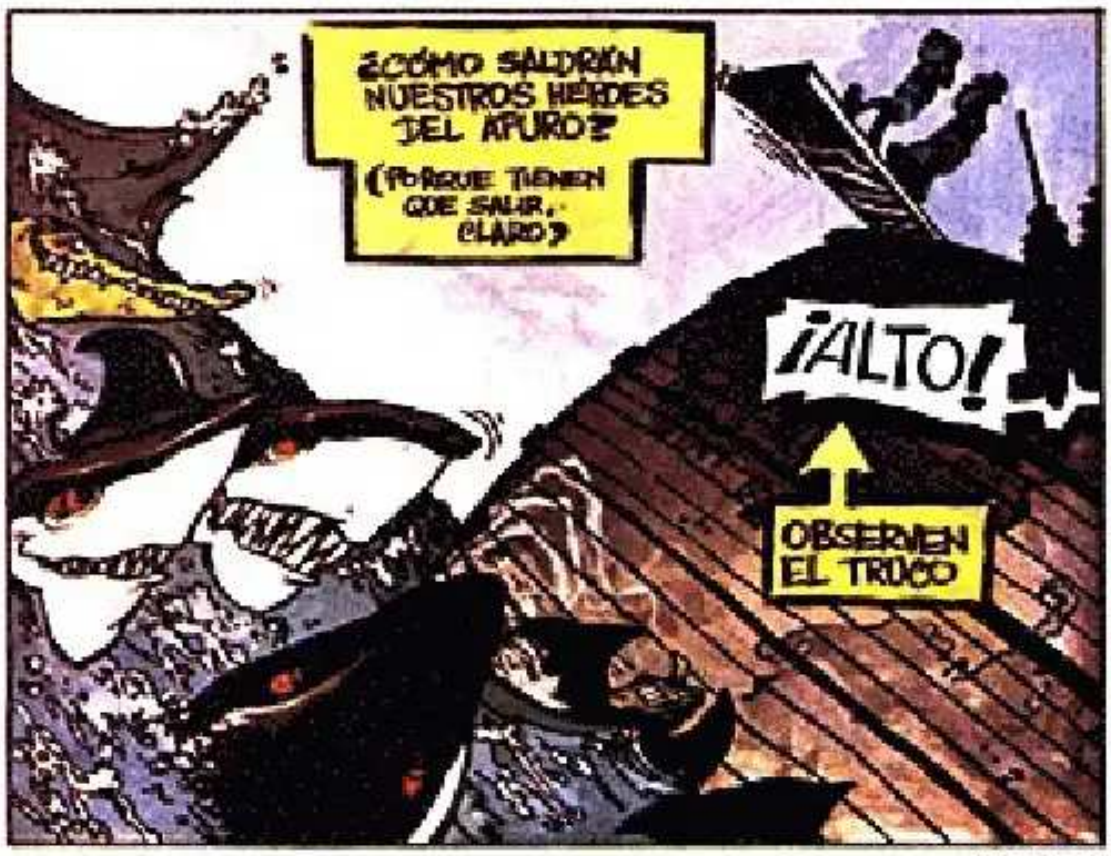
34. Plano general



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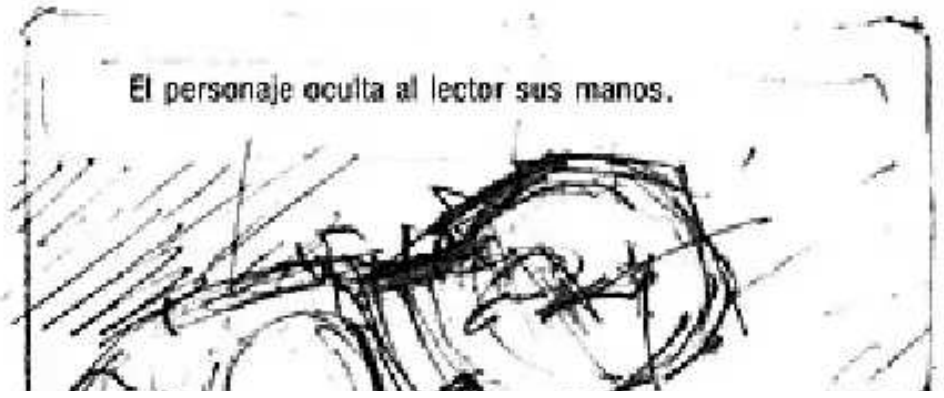

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ALGUNOS ENCUADRES CONSIDERADOS COMO ERRONEOS

A lo largo de la historia del comic se han utilizado como ejemplo de enfoques erróneos algunos de los encuadres que a continuación ilustran ésta y la siguiente página. Aunque en estos momentos las arritmias que podemos observar, los planos cortados, y su singular disposición de los personajes en los siguientes dibujos, podrían encajar perfectamente en la línea del planteamiento del comic actual, y no encontrando tanto error en la mayoría de los casos expuestos, transmito estos ejemplos para que el lector saque sus propias conclusiones.

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La mano del personaje da la impresión de apoyarse sobre la chimenea del fondo.

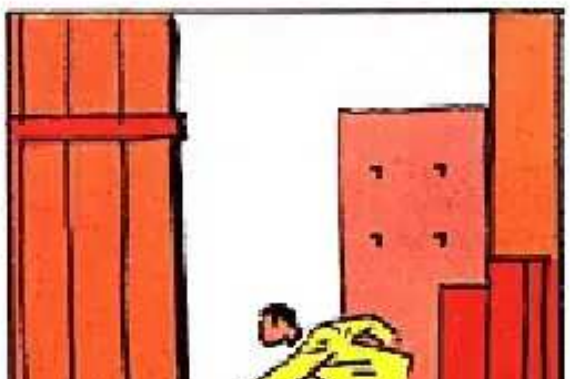
El humo del personaje fumando forma una extraña unidad con la viñeta anterior.

Los pies transforman al personaje superior en un enanito.

Procurar no cortar en una actitud de carrera las manos y los pies.

Los aviones están clavados en el escuadrado de la viñeta. Dan sensación de inmovilidad.

El personaje se da de narices con el escuadrado de la viñeta.



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La presencia de un paralelismo involuntario irrumpe en el ritmo.

La posición del personaje nos obliga a sacar la mirada fuera de la viñeta.

No situar un personaje en el centro de una viñeta, y menos llevando un cuadro en la cabeza.

DIFERENTES TECNICAS DEL LAPIZ

En estos cuatro dibujos que ilustran esta página, y que han sido realizados a partir de un documento fotográfico y por distintos autores, podemos observar que no existe un sistema único para la realización a lápiz, pues cada dibujante ha impreso su forma peculiar de interpretar la fotografía.

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Calcado del modelo

Lápiz original

99

IRELAND

DESPUÉS DE HABER EXPUESTO ALGUNAS INDICACIONES SOBRE LOS PASOS A SEGUIR EN LA INTERPRETACIÓN DE UN GUIÓN, CONTEMPLEMOS AHORA EL RESULTADO DE LA REALIZACIÓN A LÁPIZ DE LAS DOS VIÑETAS DESCRITAS EN EL GUIÓN MODELO DE LA PÁGINA Nº 84, PARA LA CUAL SE HAN UTILIZADO DOS LÁPICES DE MINAS H Y 4B, SOBRE PAPEL SCHOELLER DE TEXTURA MATE.
CUANTO MÁS RIGUROSO SEA EL ESTUDIO DEL TRAZADO A LÁPIZ, MENOS PROBLEMAS VAN A PRESENTARSE EN LA FASE DE ENTINTADO, DONDE CUALQUIER RECTIFICACIÓN SUPONE UNA INCOMODIDAD Y EN OCASIONES SE CONVIERTE EN UNA DIFICULTAD IRREVERSIBLE

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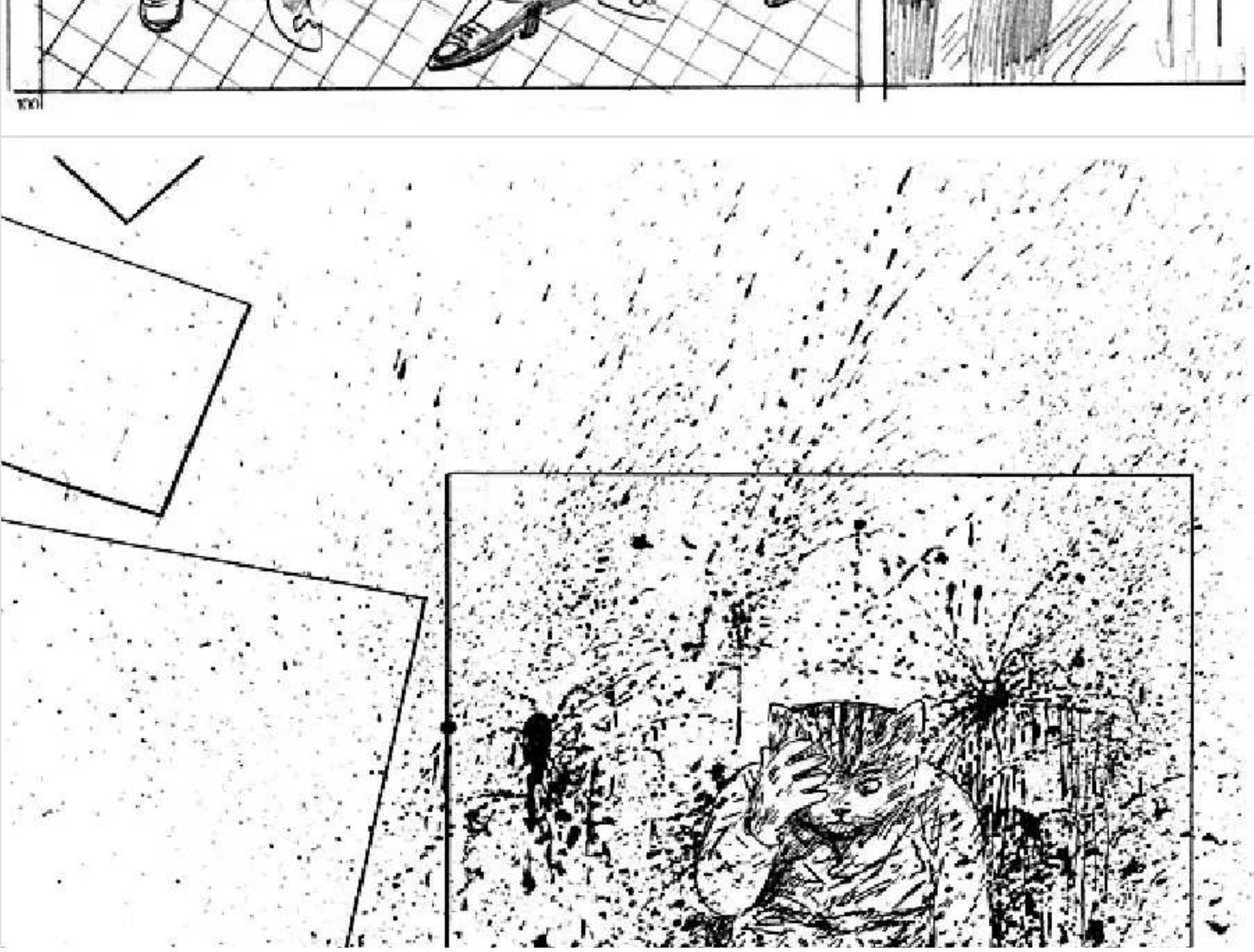

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EL MUSEO DE LA PLUMILLA DE DIBUJO

Existe en un antiguo barrio de Londres un curioso establecimiento dedicado exclusivamente a la venta de plumillas de dibujo. Un gran y deslustrado pero mágico tintero de cartón preside el umbral de la puerta que da entrada al olimpo de la pluma de acero. Por doquier miles de ellas presiden las estanterías adosadas en las paredes de aquel vetusto lugar, donde no debe uno esforzar mucho su imaginación para poder descubrir algún destello perdido de la luz que en remotos tiempos gloriosos debió iluminar aquel local.

—Sí, en efecto —me comenta desde el mostrador su propietario, un anciano pulcro de mirada sigilosa—, por aquí pasaron los mejores artistas de Europa; no existía gran estilista en el arte del dibujo de plumillas que no conociera mi establecimiento. —Provoca una larga pausa, y con la mirada señala un desvencijado diploma enmarcado que cuelga muy arriba en una pared—. ¡Hasta un rey se dignó a visitarme! Allí tiene la prueba. Vendía miles y miles de plumillas, los proveedores que me suministraban las mismas estaban sorprendidos... Hasta un fabricante me propuso asociarme con él. Y luego todo acabó... Paulatinamente, el público dejó de visitarme, tuve que ir reduciendo a una parte ridícula la entrada de mercancías, hasta que llegó un trágico mes en el que apenas vendí una docena de plumillas.

Dicho esto, se gira lentamente, muy erguido, procurando que yo no pueda leer en su triste rostro, y dándome la espalda y con las manos en los bolsillos fija su mirada en la calle a través de los cristales de una

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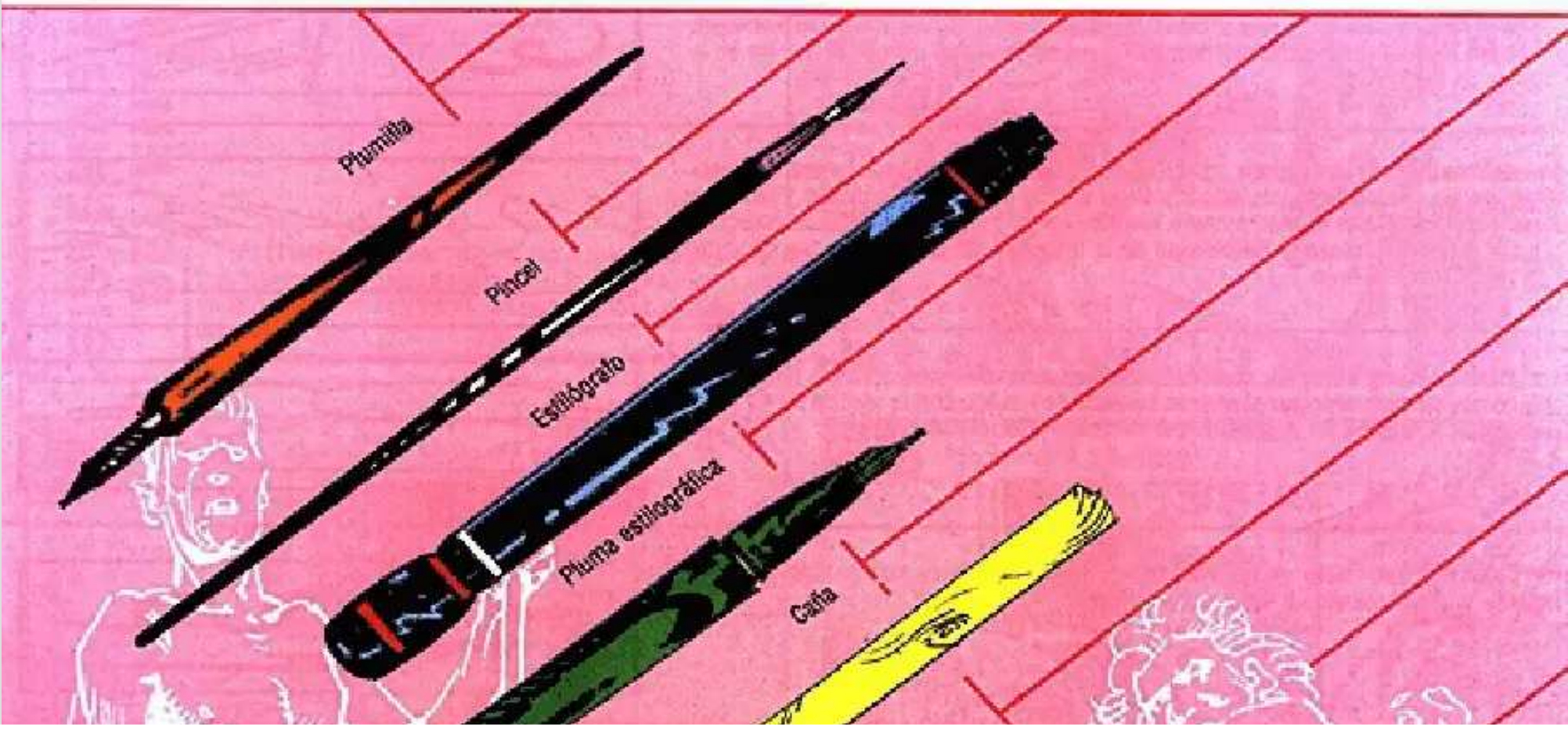
MATERIALES

Aparte de los instrumentos básicos empleados para el trazado del entintado que ilustra esta página, existe un gran número de utensilios que todo dibujante puede utilizar, como son: el compás, tiralíneas, estilógrafo de pluma recambiable, gouache blanco, goma de reserva, lápiz litográfico negro, etc. Las tintas negras más utilizadas por los profesionales son las marcas: Pelikan, Talens, Windsor & Newton. ¡Pero algo que nunca debe faltar para mantener los materiales en perfecto estado, en toda mesa de dibujo, es: agua limpia para enjuagar, y trapo limpio para secar!



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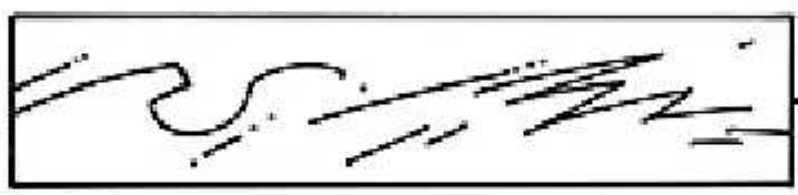
Plumilla: La gama de trazados es multiforme, podemos encontrar desde la plumilla de acero muy blando hasta la de extrema dureza. Su adecuada utilización requiere un profundo conocimiento para conseguir su máxima funcionalidad.

Pincel: Utensilio básico para toda la realización del comic. Es recomendable el uso de pinceles fabricados con pelo de marta siberiana por su calidad. Existen pinceles de pelo sintético. Hay profesionales que basan la realización del entintado en el uso exclusivo de dicho instrumento. La gran cualidad del pincel estriba en la rapidez de su trazado.

Estilógrafo: El estilógrafo, diseñado originalmente para dibujantes de precisión, ha ido desplazando paulatinamente el uso de la plumilla de dibujo, pues en la actualidad lo utilizan corrientemente los dibujantes de comic. El grosor constante de su línea y su dureza lo diferencian de la maleabilidad del trazado que permiten las plumillas de dibujo.



Pluma estilográfica: La semejanza de la pluma estilográfica con la plumilla de dibujo nos permite emplear el mismo sistema de trazado con la ventaja de no tener que mojar la misma en el tintero, por disponer ésta de carga propia.

Caña: Un fragmento de caña tallado en forma de pluma nos permite una vez mojado en tinta conseguir un peculiar trazo.

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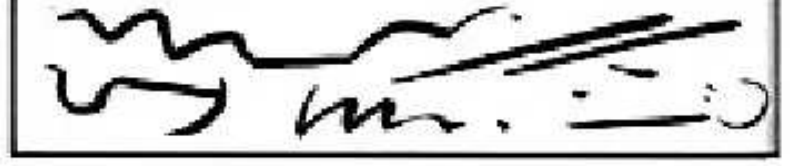
Rotulador con punta de caucho: Imita al pincel, con la variedad de que su punta no está constituida por hebras, sino que es de caucho y está diseñada en forma cónica.



SISTEMAS BASICOS DEL ENTINTADO

Podemos observar la imagen correspondiente a un fragmento de la página número 100, que ha sido sometida al proceso de entintado utilizando once procedimientos distintos.

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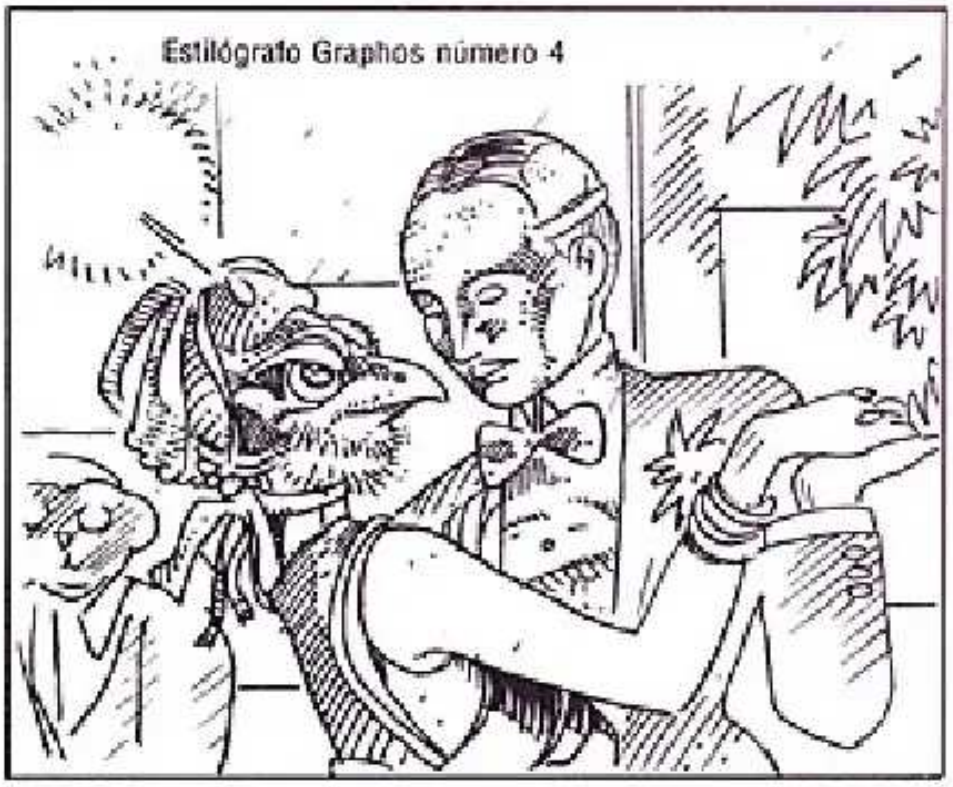

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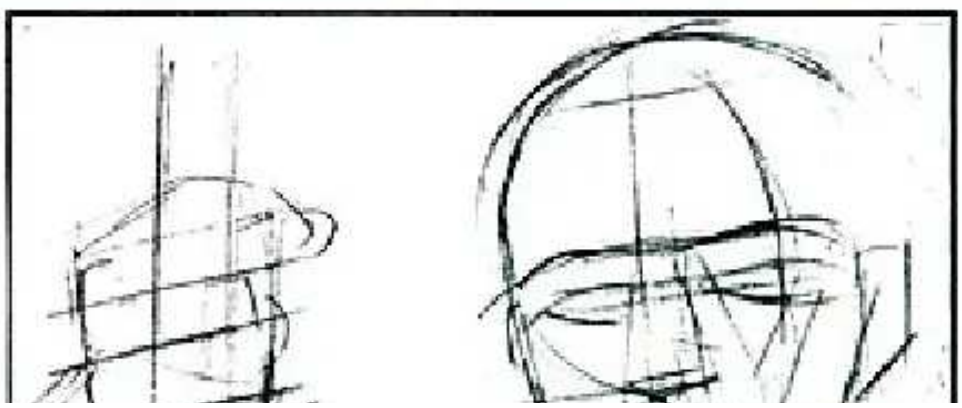
EL ENTINTADO EN LA FOTOGRAFIA

BUENAS. ME PIDEN QUE ME PONGA MUY SERIO, QUE NO HAGA CHISTES, Y QUE LES EXPLIQUE ESTA PÁGINA. A MI DERECHA UNA FOTOGRAFÍA, A MI IZQUIERDA EL TÍTULO, ABAJO A LA IZQUIERDA DE USTEDES, UN BOCETO PRELIMINAR A LÁPIZ; A CONTINUACIÓN, EL TRATAMIENTO A LÁPIZ, MUY DEFINIDO POR CIERTO, ABAJO, A LA IZQUIERDA DE USTEDES PRIMERA FASE DEL ENTINTADO. Y EN LA ÚLTIMA VIÑETA EL RESULTADO FINAL. COMPÁRESE CON LA PRIMERA VIÑETA. GRACIAS. APLAUSOS. BUENAS.



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LOS EFECTOS EN EL ENTINTADO

Cada dibujante consigue al cabo de los años de su ejercicio profesional fórmulas personales de solución técnica para que puedan distinguirse unas de otras las diferentes texturas de los cuerpos o elementos que aparecen en sus dibujos.

Es muy interesante estudiar el tipo de realización clásica empleada en la elaboración de los dibujos que aparecen a continuación, para luego poder aplicarla a nuevas formas.

Cuerpos sólidos, líquidos, gaseosos, las estaciones climatológicas, los fenómenos meteorológicos, los accidentes geográficos, el mar, el fuego... La naturaleza que nos rodea y cada uno de los elementos que la configuran precisan verse realizados, en forma gráfica, de manera que puedan ser reconocidos con facilidad, en su aparición en el comic.

Ante la evidente imposibilidad de extenderse en la presentación de infinidad de materias, se han seleccionado para su observación tres grupos genéricos, como son: los efectos de la lluvia, la vegetación, y las explosiones y elementos de arquitectura, por tratarse de imágenes cuya presencia en el comic acostumbran a ser frecuentes

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El magnífico dibujante Alfonso Font nos sorprendió en su día con una corta pero excelente obra: «Lluvia», donde el agua era el gran protagonista de la historia. Los recursos gráficos que este autor empleó para conseguir los efectos de una persistente lluvia fueron todo un ejemplo de consecución artística.

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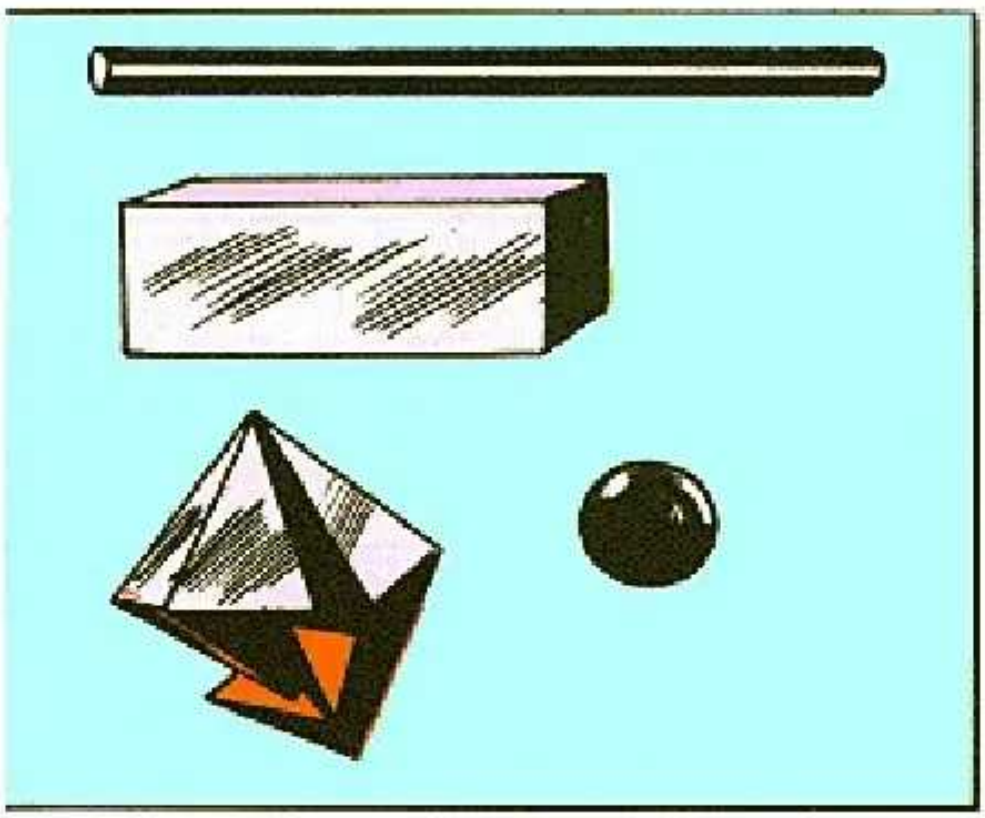

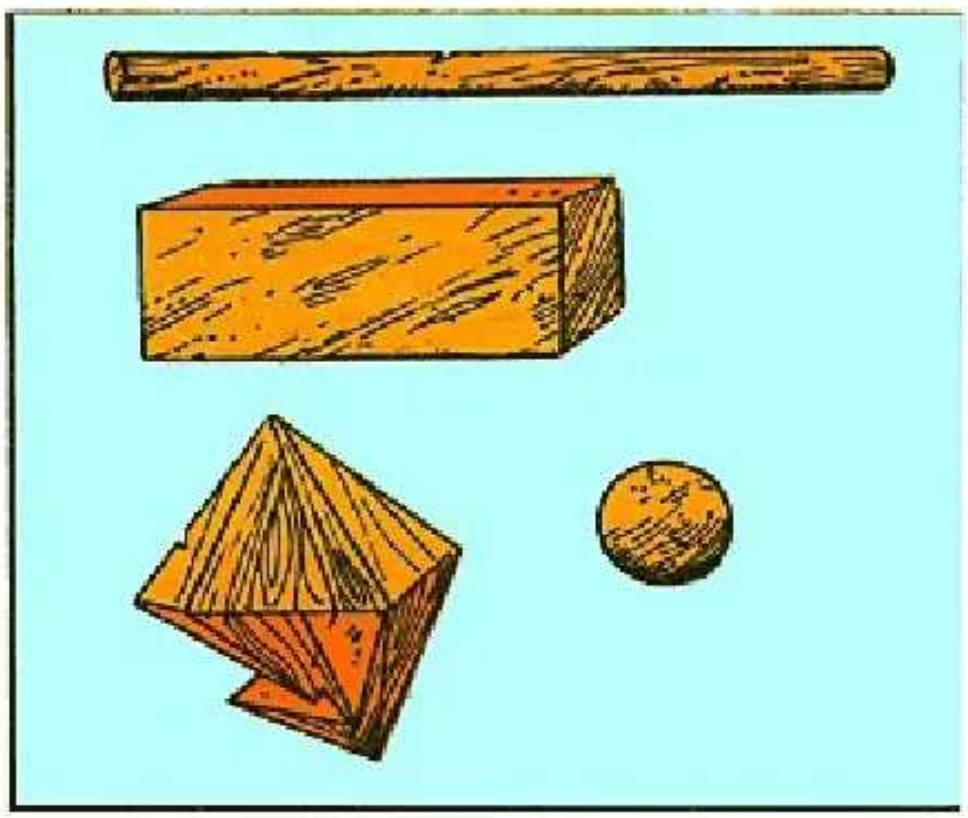

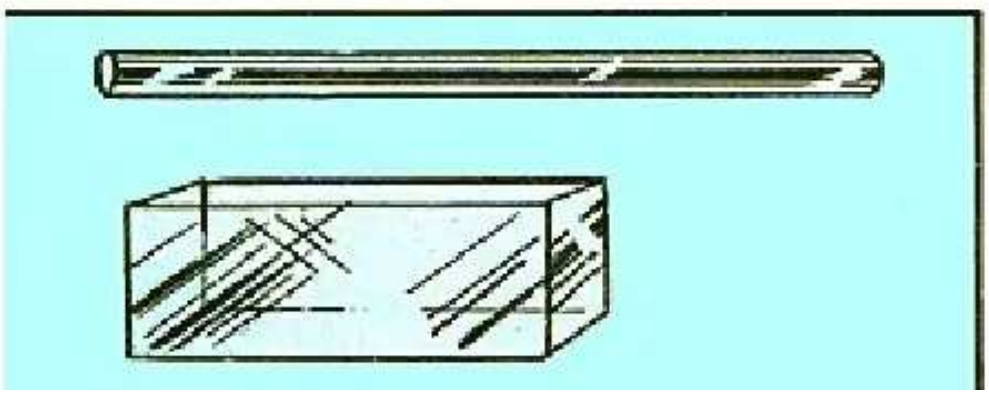

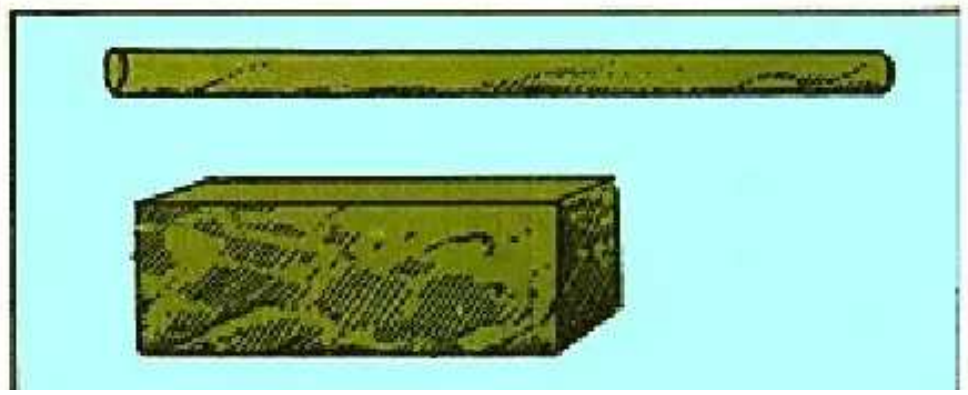

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hasta su extremo oscuro (negro); dicha zona ha sido practicada con una pequeña esponja impregnada con tinta negra. En la ampliación de la derecha puede observarse el efecto de degradación luz-sombra. Los elementos volátiles iluminados ayudan a potenciar el epicentro de fulgor.

EL CONTRASTE

La correcta distribución de las masas claras y oscuras en cualquier dibujo permite destacar uno de otros los distintos elementos de toda escena.

Un buen ejercicio consiste en copiar el perfil de la fotografía de un grupo humano y aplicar después las masas negras con la intención de destacar cada una de las figuras.

DE MASAS

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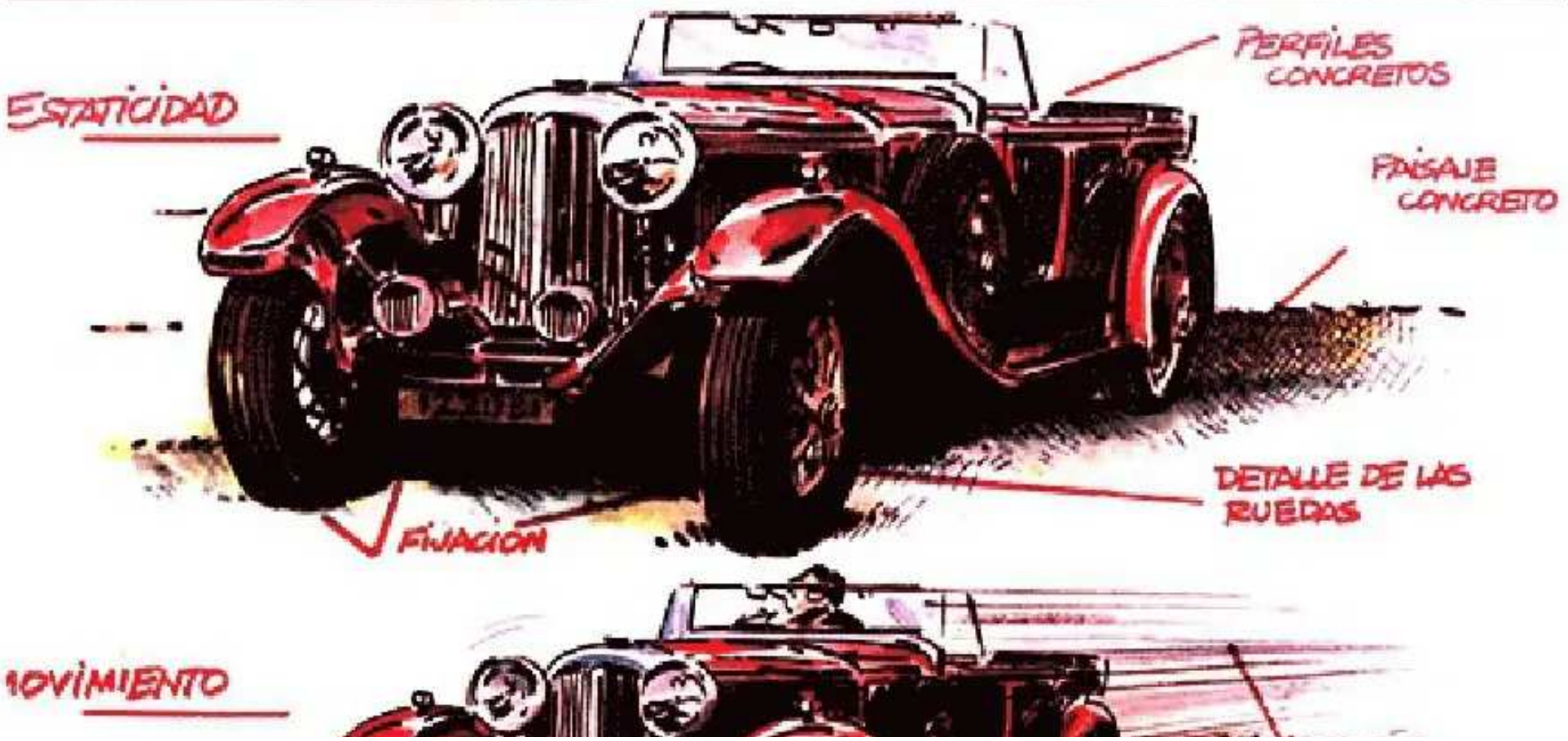
EL MOVIMIENTO

Son muchos los sistemas usados en el dibujo de comic para determinar y enfatizar el movimiento de los cuerpos que aparecen dibujados.



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La cinética es la parte de la física que tiene por objeto el estudio del movimiento y de las fuerzas que lo originan. Así pues, se aplica el nombre de líneas cinéticas a las que circundan, recorren o parten de los elementos dibujados en supuesta acción, provocando el efecto óptico de movilidad.

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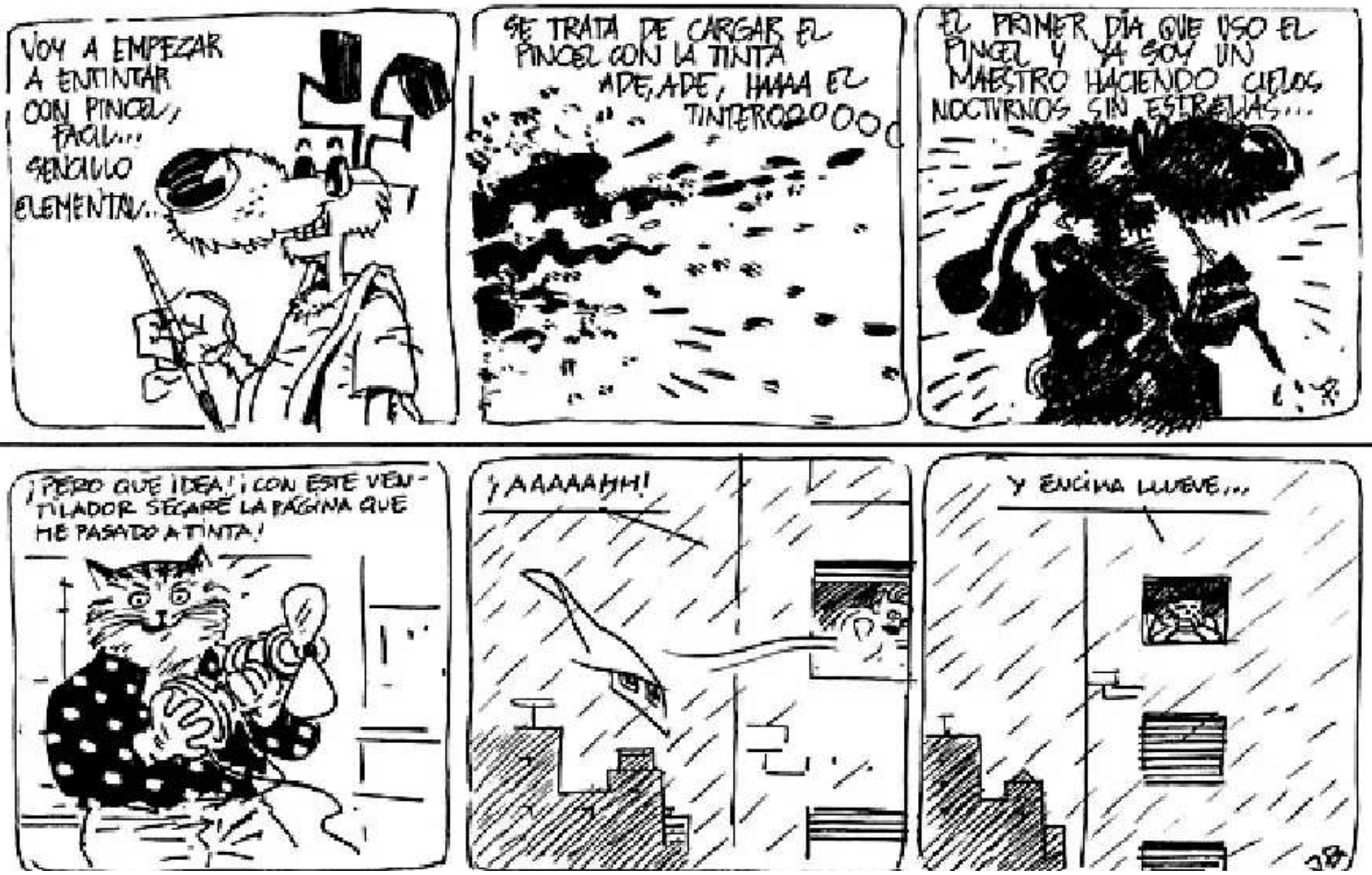

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EL BOCADILLO, BALLOON O GLOBO DE TEXTO

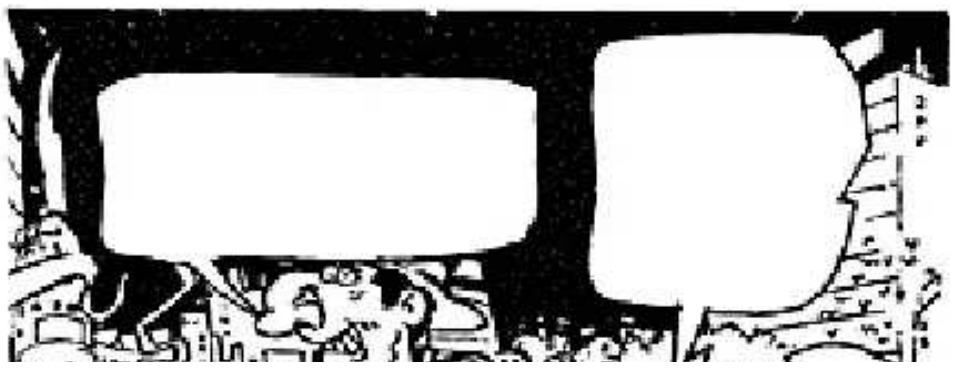
El bocadillo encierra el texto del diálogo de los personajes, y es considerado como uno de los elementos esenciales del comic. Es evidente que su correcta insertación en el interior de la viñeta reviste suma importancia. Una mala disposición de los bocadillos dificulta la lectura y desorienta al lector.

En la primera viñeta vemos un ejemplo de una colocación errónea de los bocadillos, pues ha de procurarse que ambos no se crucen nunca.

En la segunda viñeta se ha cometido un error imperdonable, como es cortar la cabeza de un personaje con un bocadillo disponiendo de espacio suficiente para una correcta ubicación.

En la tercera viñeta podemos observar el mismo caso que el anterior, siendo en éste el error cortar media figura del personaje.

Y en la última viñeta, la numeración nos indica el orden de lectura que el lector seguirá, ya que su vista recorrerá la viñeta de izquierda a derecha. Por consiguiente, pretender que el bocadillo numerado con el cuatro sea el segundo en ser leído, obliga forzosamente a cambiar el orden habitual de lectura.



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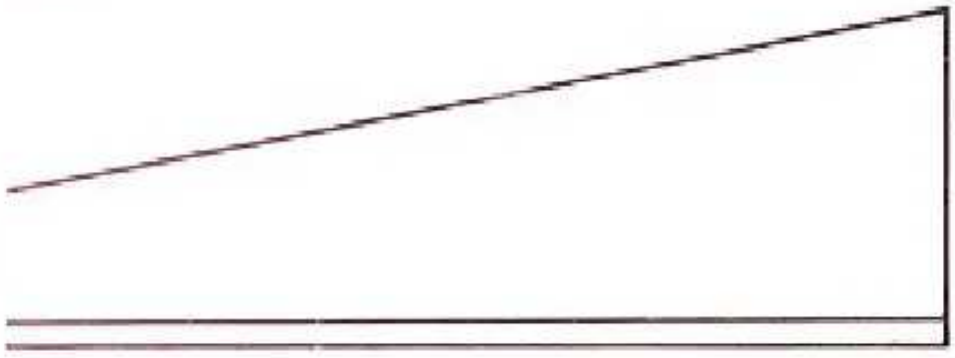
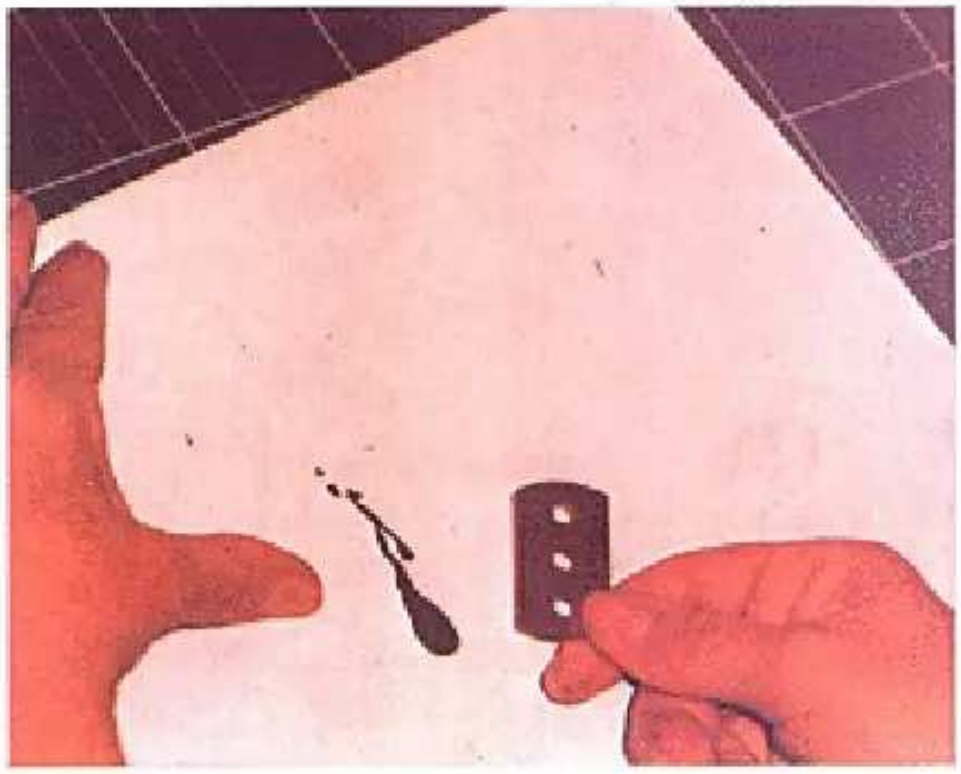
EFECTOS ESPECIALES

Curioso sistema para eliminar manchas de tinta en una hoja de papel.

1.- Sujete una hoja de afeitar dura en la forma que podemos observar.
2.- Corte en finas lonjas, procurando no perforar el papel.
3.- Si no ha perforado el papel ni la mesa, así se ha eliminado la mancha. ¡Mucho cuidado!





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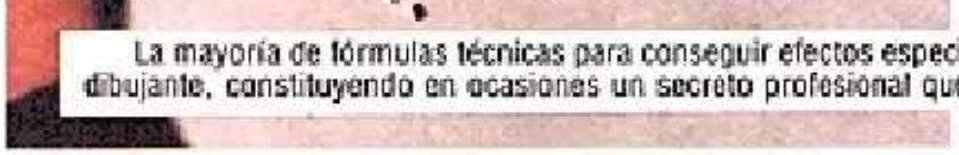
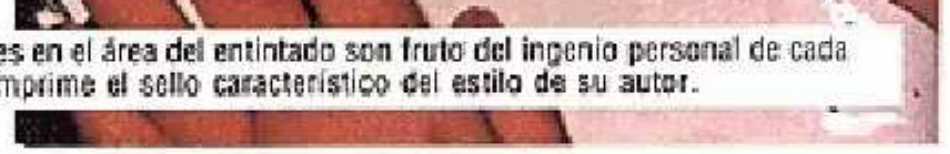
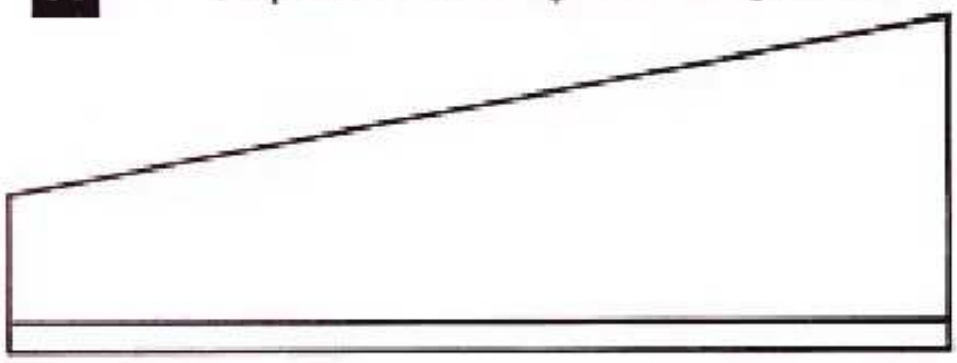


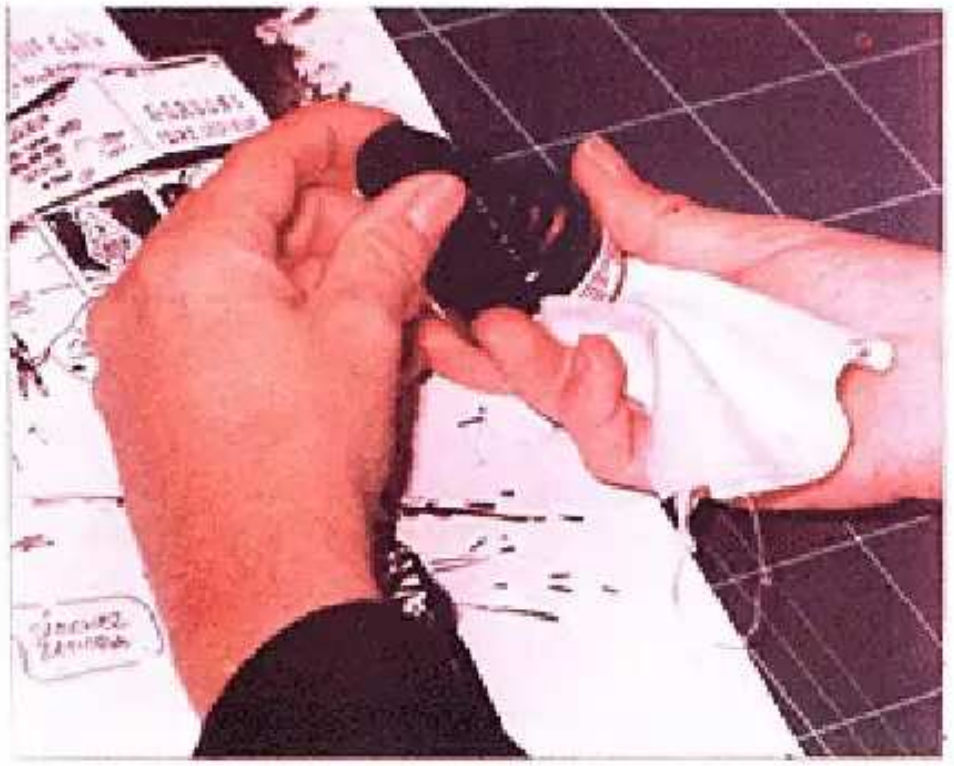
La mayoría de fórmulas técnicas para conseguir efectos especiales en el área del entintado son fruto del ingenio personal de cada dibujante, constituyendo en ocasiones un secreto profesional que imprime el sello característico del estilo de su autor.



EFECTOS ESPECIALES

1.- Cójase un trapo blanco de hilo y sujétese entre los dedos índice y medio de la mano con que dibujamos.
2.- Impréguese con tinta a goteo o con la ayuda de un pincel.
3.- Imprímase primero en una hoja aparte para poder regular y observar la intensidad del tramado.
4.- Colóquese una hoja protectora reservando el dibujo e imprímase el mismo siguiendo una lógica tonal.





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Toda persona interesada en la realización del comic no debe centrar su interés en la práctica de tales fórmulas técnicas, pues los mismos profesionales procuran economizar la aplicación de dicho sistema por la dificultad y peligros que implican.

La página que fue utilizada en el anterior capítulo para que pudiéramos contemplar su interpretación a lápiz a partir del guión modelo de la página número 83, aparece aquí terminado definitivamente. Para su entintado se ha utilizado: una plumilla de dibujo Guillott's 303 para realizar los perfiles; dos pinceles de pelo de marta Da Vinci números 2 y 3 para los plenos de negro; tinta china. Windsor & Newton; trama mecánica Letratone LT-45; una esponja sintética impregnada en tinta para los medios tonos; así como ligeros tonos de lápiz Staedtler 7-B. Una plantilla de elipses ha sido empleada para realizar los perfiles de los bocadillos (globos de texto), y un estilógrafo Graphos número 2 para el rotulado.

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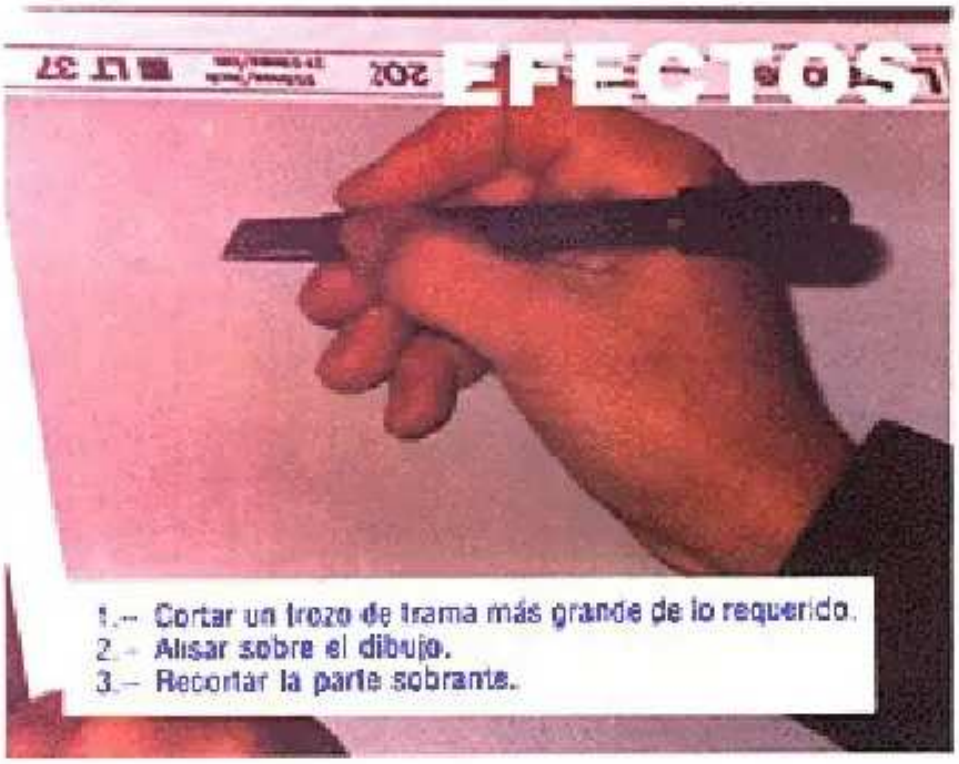

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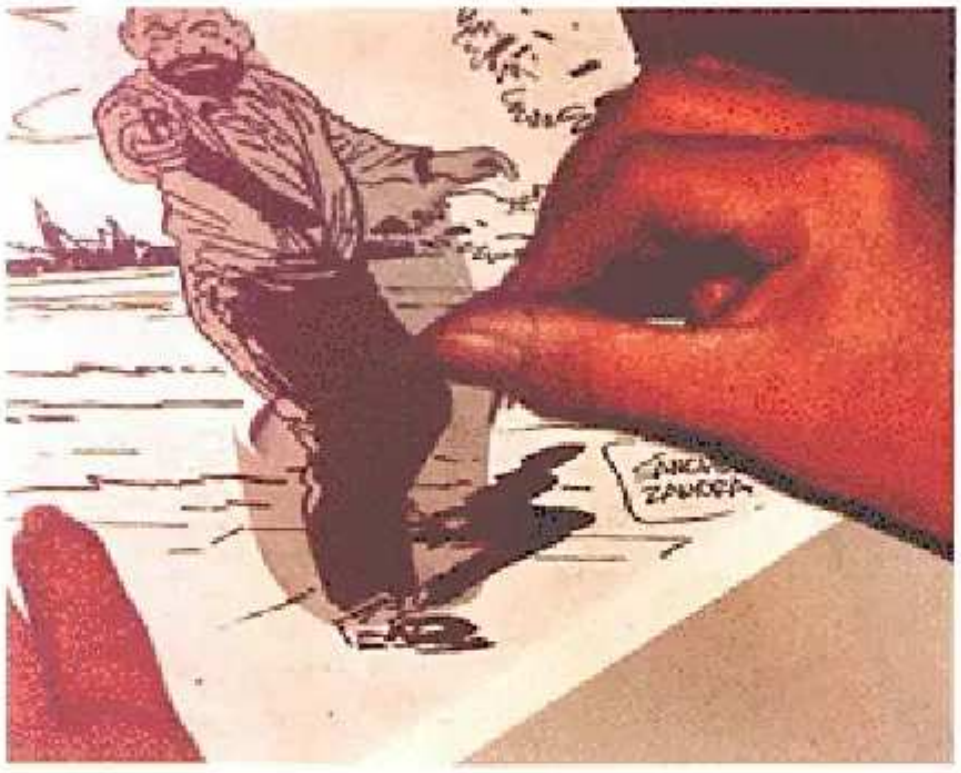
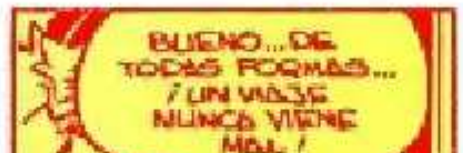


Algunos ejemplos de colocación de tramas mecánicas.



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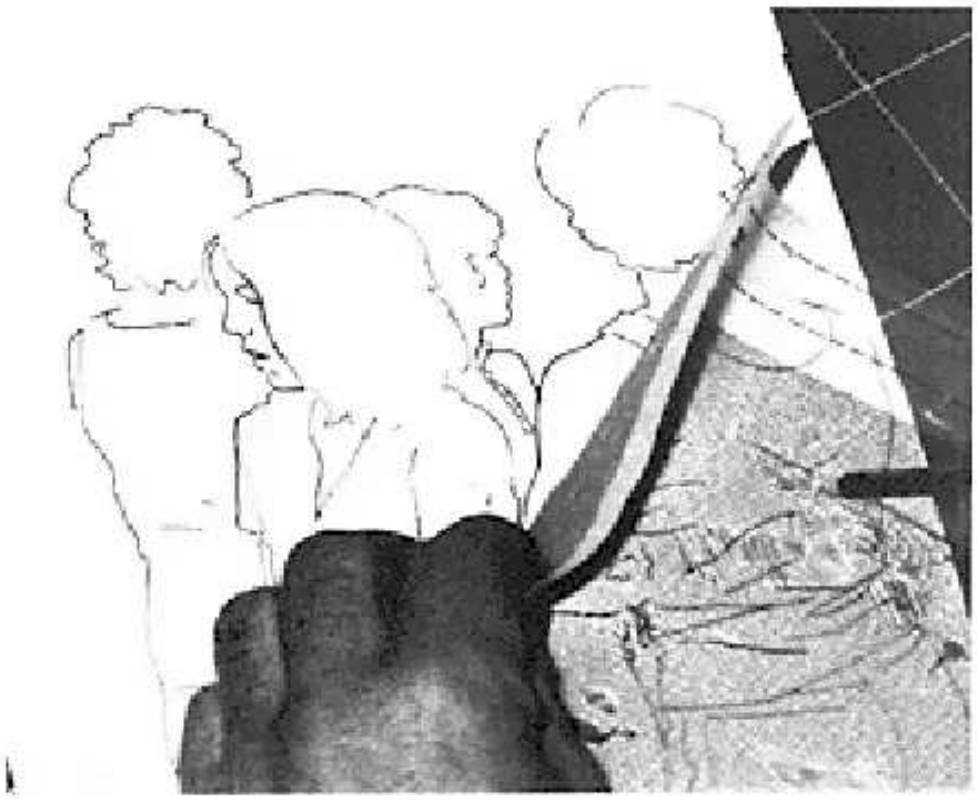
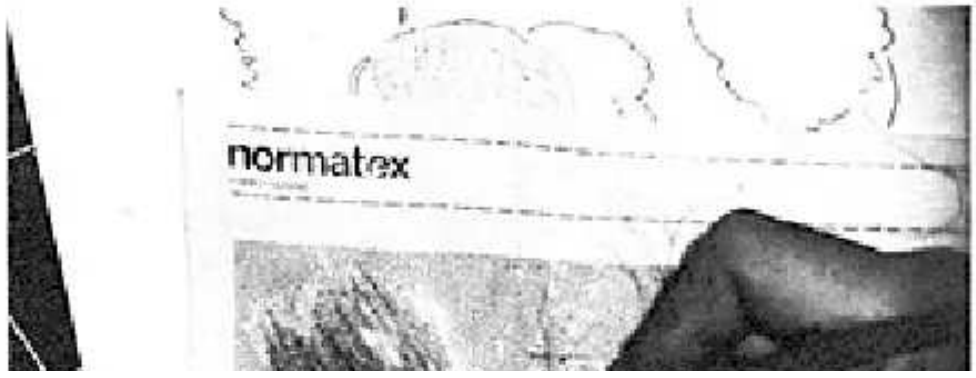
En el mercado de productos de bellas artes pueden hallarse tramas de diversos colores cuyo sistema de aplicación es el mismo que se utiliza para las tramas de color negro.





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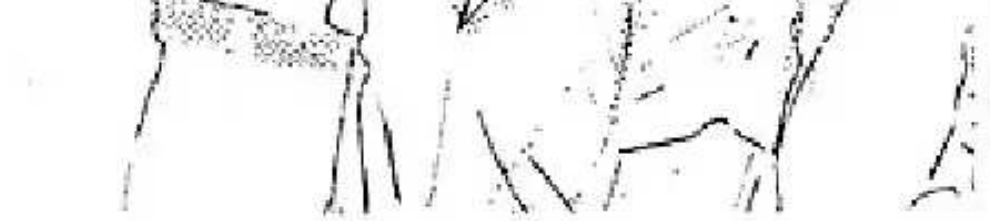
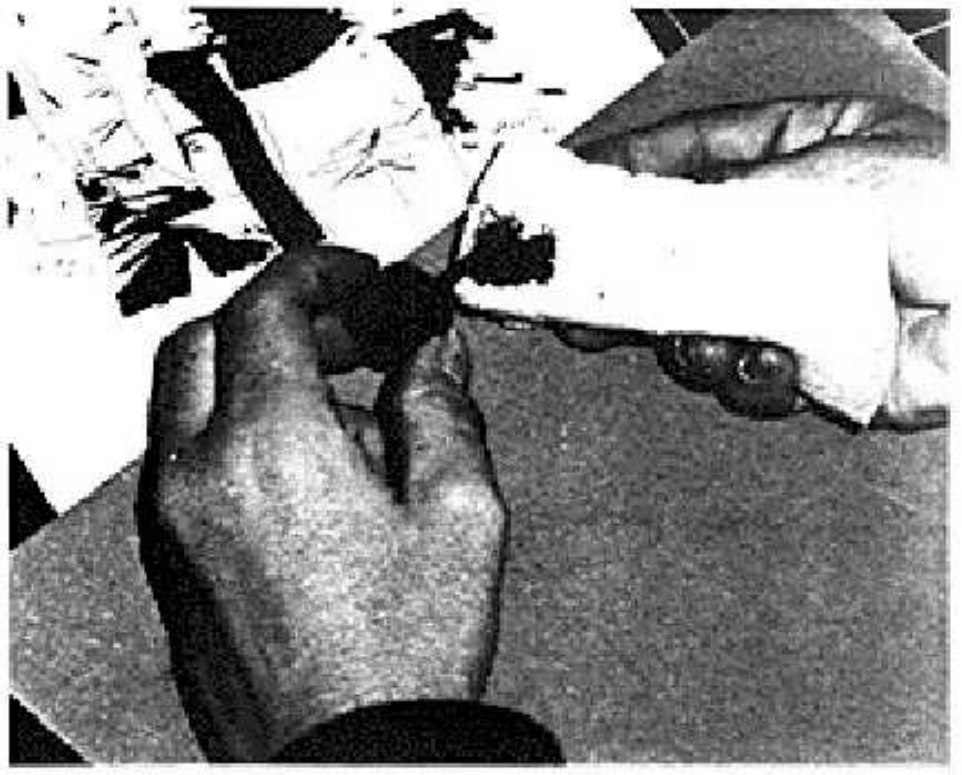
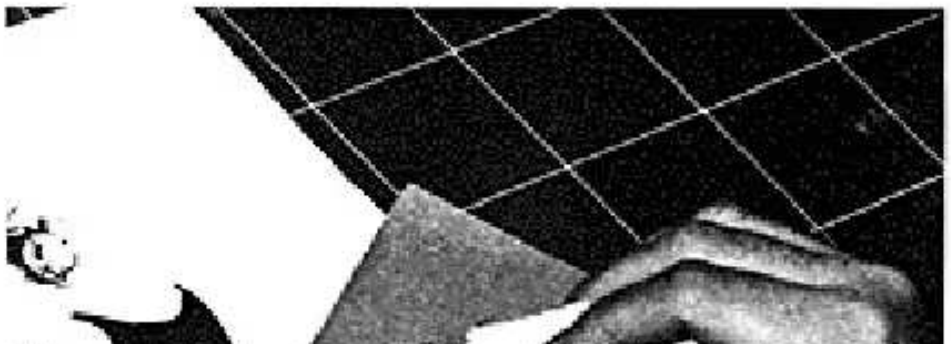


EFECTOS ESPECIALES

1.– Tamaño aproximado de la esponja para imprimir el dibujo.
2.– Imprégnese con tinta a goteo o con la ayuda del pincel.
3.– Imprímase primero en una hoja aparte para poder regular y observar la intensidad del tramado.
4.– Colóquese una o varias hojas protectoras reservando el dibujo e imprímase siguiendo una lógica tonal.





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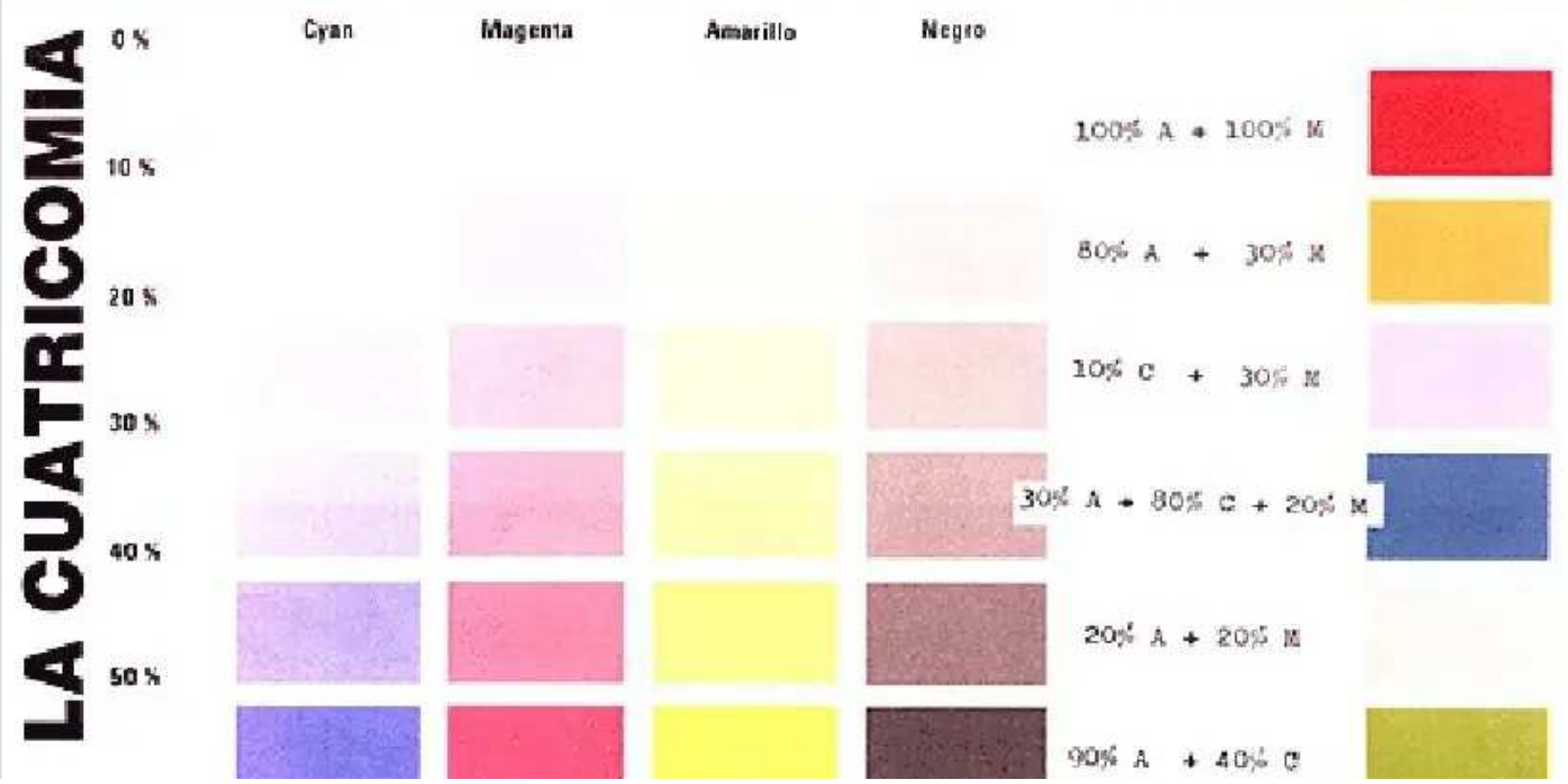
Aunque para una reproducción excelente podrían utilizarse, y así se hace en algunas ocasiones, más tintas de las empleadas habitualmente, el hecho de alterar muy sensiblemente los presupuestos de la producción de cualquier edición de comics hace que lo más frecuente sea el empleo de cuatro tintas: magenta, azul, amarillo y negro. El conocimiento de las posibilidades que ofrece la combinación de estos cuatro colores nos permitirá acercarnos con mucha precisión al objetivo deseado de reproducción; es conveniente controlar la elevación en la intensidad de tonos al aplicar los colores en los originales, sobre todo el azul, el amarillo y el rojo. Este último, por su tendencia a intensificarse, altera peligrosamente el correcto resultado final.



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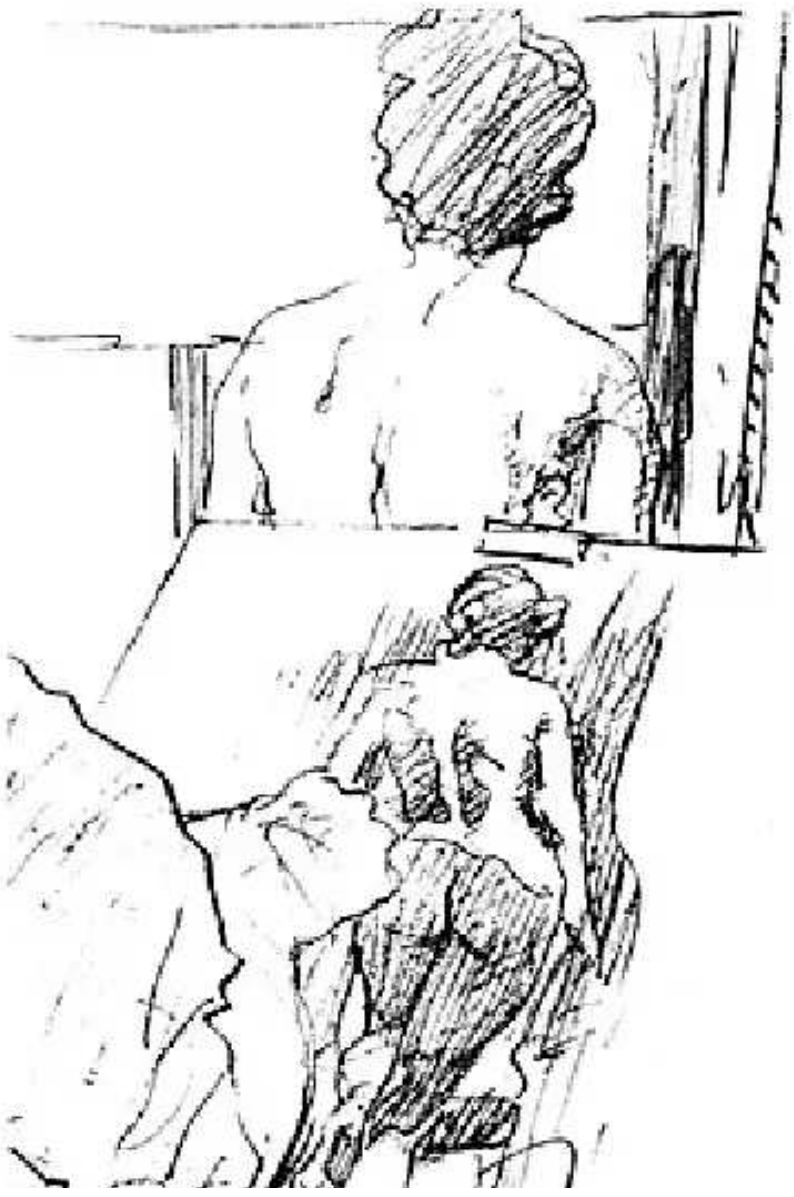
COMO UN PIANO SUENA UNA TROMPETA



Todo dibujante de comic ha sufrido en repetidas ocasiones una gran decepción al comprobar que la reproducción de un comic a color no refleja la realidad cromática de su original, pues algunos colores han decrecido en luminosidad y otros se han elevado peligrosamente en intensidad, y muchos son desconocidos por el propio autor. En este caso, el dibujante opta injustamente en responsabilizar de tal desaguisado al impresor, pues se supone que éste es el monopolizador absoluto del control y calidad en la respuesta del color sobre el papel. Y un resultado inexacto en la reproducción sólo puede ser, según la opinión del dibujante, una evidente negligencia, desinterés, o un desafortunado desajuste de la máquina de imprimir.

En cierta ocasión, y habiendo realizado un comic a color de cinco páginas utilizando los más heterogéneos materiales, pude comprobar, cuando tuve la publicación en mis manos, que los colores de aquella reproducción poco tenían que ver con los que yo había aplicado con tanto esmero y estima en el original... ¡Qué desastre!

Al consultar con el editor responsable de dicha publicación sobre tan lamentable resultado, optó inteligentemente por dirigirme al impresor, con la intención de que éste me respondiera sobre los motivos que causaron tan desgraciada impresión. Así fue como tuve la fortuna de llegar al apasionante mundo de las artes gráficas. El atareado impresor, al observar la clara diferencia existente entre el original y su reproducción, apenas demostró, contrariamente a lo que yo suponía que ocurriría, sorpresa alguna.

—Pero oiga, ¿no se da usted cuenta...? —dije—. Pero mire ese tono rosado de fondo... ¡Casi es fluorescente en el original...! ¿Y aquel color carne...?

—Sí, sí, ha salido color cachumbo... Y este tono verde azulado no se parece en nada a...

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sólo en la mesa de dibujo, pues los originales tan sólo están terminados cuando su autor acaba de retocar los fotolitos de los mismos.

EL COLOR AL OLEO

Podemos examinar aquí el profundo conocimiento del gran dibujante Fernando Fernández en el tratamiento de la pintura al óleo a través de los pasos de la realización de los dibujos expuestos en esta página. Un profundo estudio de la pintura clásica española le ha permitido a este autor enriquecer al comic con tratamientos plásticos de gran rigurosidad.

En la primera viñeta ha empleado como base, después de fijar la superficie del papel con un líquido impermeable, color ocre oro transparente diluido con esencia de trementina y secativo de cobalto, para una primera fase de entonación general. En la segunda, introduce colores como el verde vejiga y el carmín de garanza claro para la composición de un monobloque tonal equilibrante. Y en el tercer estadio, véase la participación de pigmentos como el amarillo nápoles, verde cinabrio, y azul turquesa, cuya opacidad va diluyendo el trazado a lápiz para ir configurando la definitiva factura pictórica.

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En la viñeta central observamos el resultado del recorrido plástico anterior. Para la realización de estas imágenes, el autor ha utilizado pinceles número 4, 6 y 10 de pelo de marta y de meloncillo de punta normal y de lengua de gato. Para un secado rápido, ha utilizado secativo de cobalto.

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FALSA SELECCION

Para la confección de las planchas que deberán imprimir sobre el papel los diferentes colores reflejados en un original, el fotograbador debe extraer del mismo cuatro fotolitos, reproducciones fotográficas especiales ejecutadas sobre acetato, que corresponderán cada uno de ellos a los cuatro colores básicos de la cuatricomía: el magenta, el cyan, el amarillo y el negro, cuya mezcla por sobreimpresión reflejará toda la gama de color presente en dichos originales.

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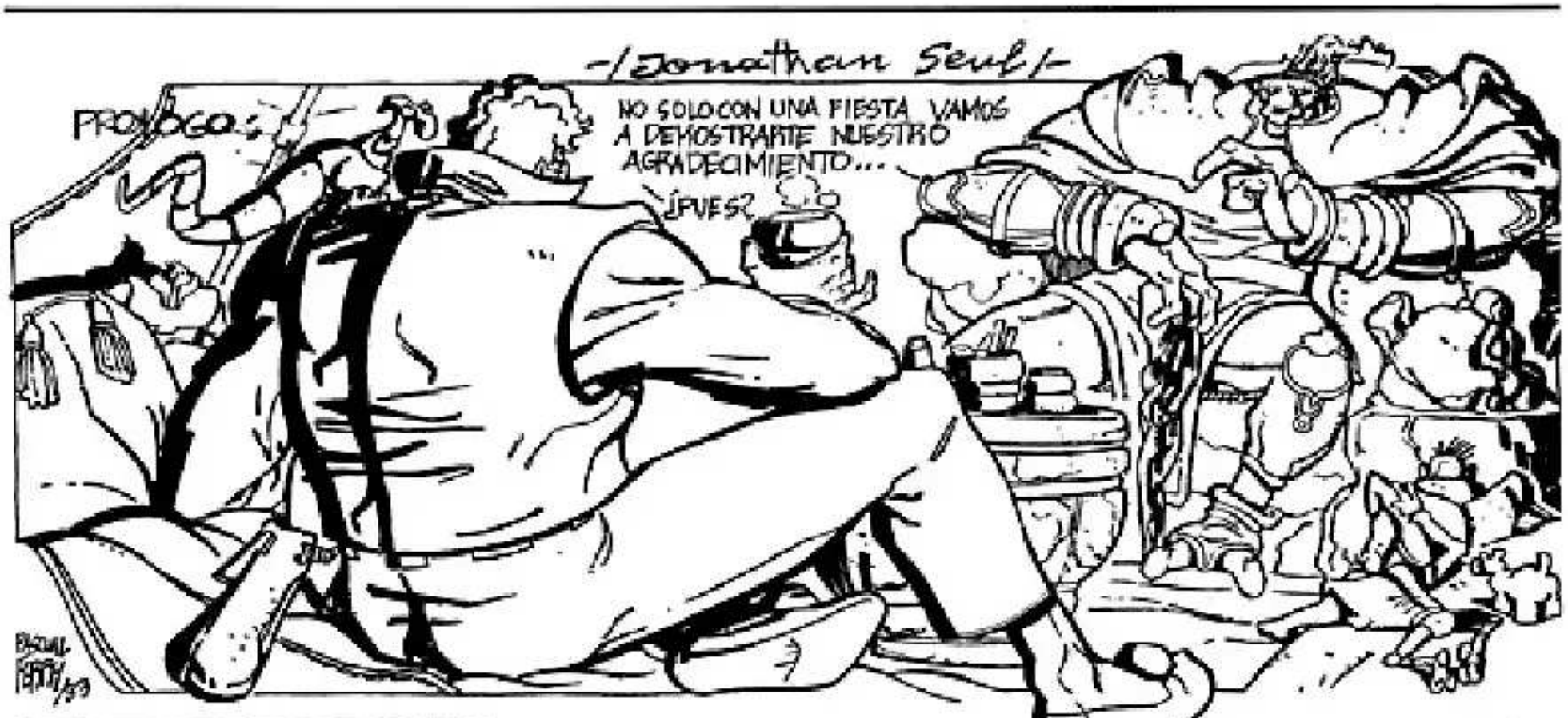
Ejemplo de indicación al fotograbador para la elaboración de fotolitos que dan como resultado final la reproducción del original en gama bitonal. El dibujante, utilizando el dorso del original, ha señalado con dos matices las zonas donde deben aparecer indistintamente dos colores. En este caso, el tono más oscuro corresponde a una masa de rojo cuyo porcentaje de trama es de un 100% (rojo oscuro), y el más pálido en un porcentaje de un 50% (rojo claro). Dicha indicación puede también efectuarla el dibujante sobre una hoja de papel vegetal adosada sobre el original.



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PAUTA AZUL

Este es quizás el sistema más empleado en la realización del comic a color. El hecho de disponer por separado al fotograbador el color negro y el gran bloque de color, le permite extraer (seleccionar) de este último cada uno de los tres colores, magenta, azul y amarillo, sin la intervención del color negro, cuya presencia intoxica la pureza cromática del resto de colores.

Dichas pruebas están impresas en color azul (pauta azul) sobre un papel que acepta perfectamente cualquier tipo de material (gouache, anilinas, acuarelas líquidas, etc.) que utilice habitualmente el artista.

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En el ejemplo que ilustra esta página ha sido utilizada un tipo de acuarela impresa sobre papel soluble al agua cuya pigmentación es muy transparente y de muy rica gama de color.

COLOR DIRECTO

Para iluminar la viñeta que aparece en esta página se han empleado acuarelas de tubo.

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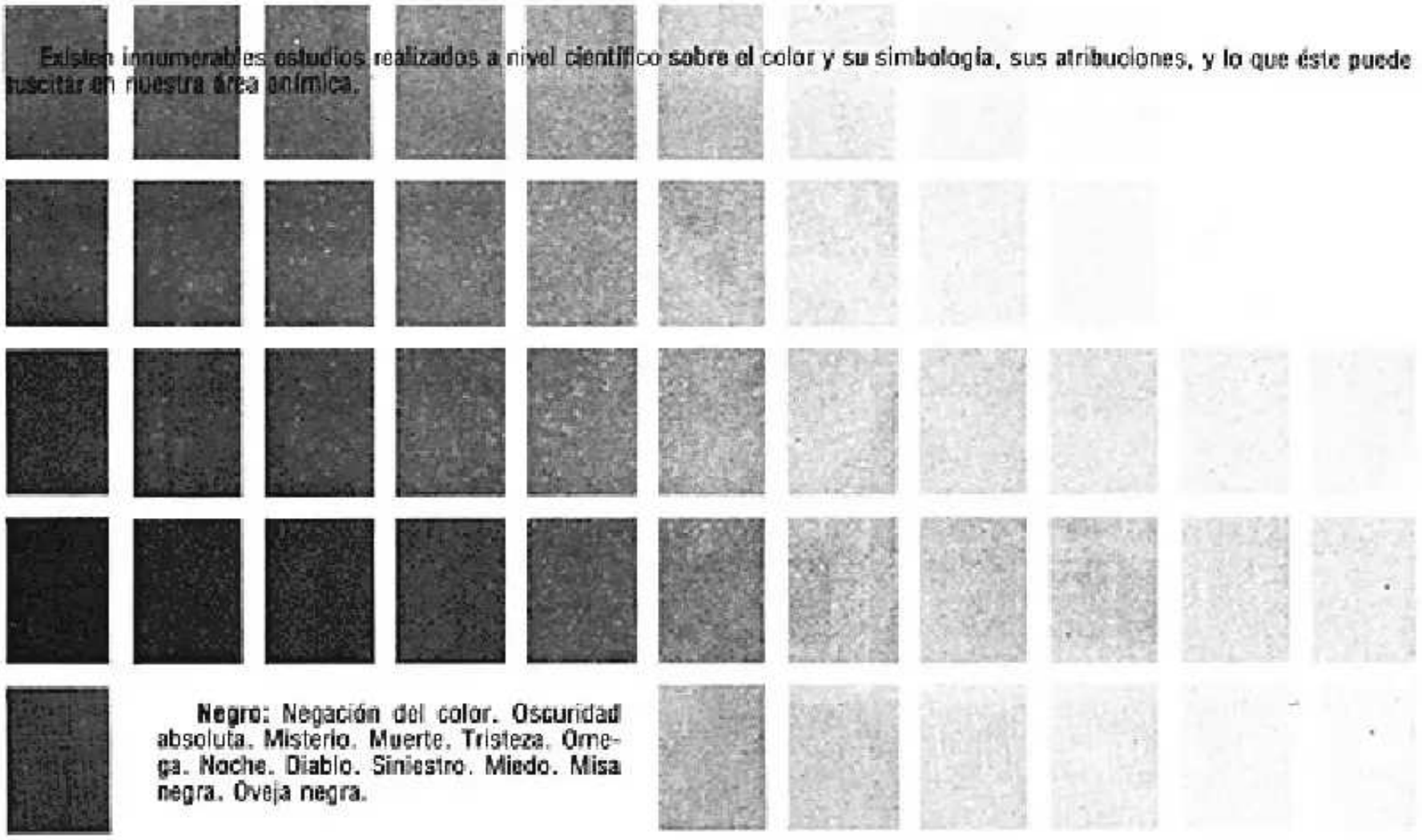
corrección en su correspondiente fotolito, pues dicho color «pisará» irremediablemente el resto de colores para poder configurar los perfiles del dibujo.

Con este sistema no se presenta ninguna limitación técnica al dibujante, pudiendo utilizar al pintar cualquier tipo de material. Así pues, todo lo que aparece en el original será fielmente reproducido teniendo en cuenta el margen de error provocado por el desajuste tonal entre los colores utilizados por el artista y los empleados por el impresor.

SIMBOLOGIA Y ATRIBUTOS DEL COLOR

Existen innumerables estudios realizados a nivel científico sobre el color y su simbología, sus atribuciones, y lo que éste puede suscitar en nuestra área anímica.



Negro: Negación del color. Oscuridad absoluta. Misterio. Muerte. Tristeza. Omega. Noche. Diablo. Siniestro. Miedo. Misa negra. Oveja negra.

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Rojo: Caliente. Sangre. Luz roja. Agresivo. Combate. Marte. Revolución. Corazón. Emoción. Lujuria. Crimen. Alegría.

¿DONDE SE APRENDE A PINTAR?

Aunque cualquier ejercicio práctico relacionado con el color, ya sea visualizándolo: cine, reproducciones de arte, etc., estimula nuestro interés por el mismo, existen fórmulas especificas para desarrollar su estudio.

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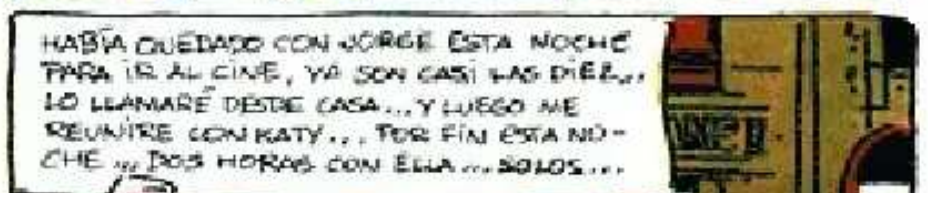
Solamente y a través de un estrecho contacto con el fotograbador, o conociendo a la perfección la valoración tonal y la forma correcta del empleo de los libros de gamas utilizados en artes gráficas, puede emplearse este sistema. Podemos observar en esta página cada una de las referencias que el dibujante incluye sobre una fotocopia de un original en blanco y negro para indicar el color que deberá ser seleccionado para su reproducción.



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MATERIALES

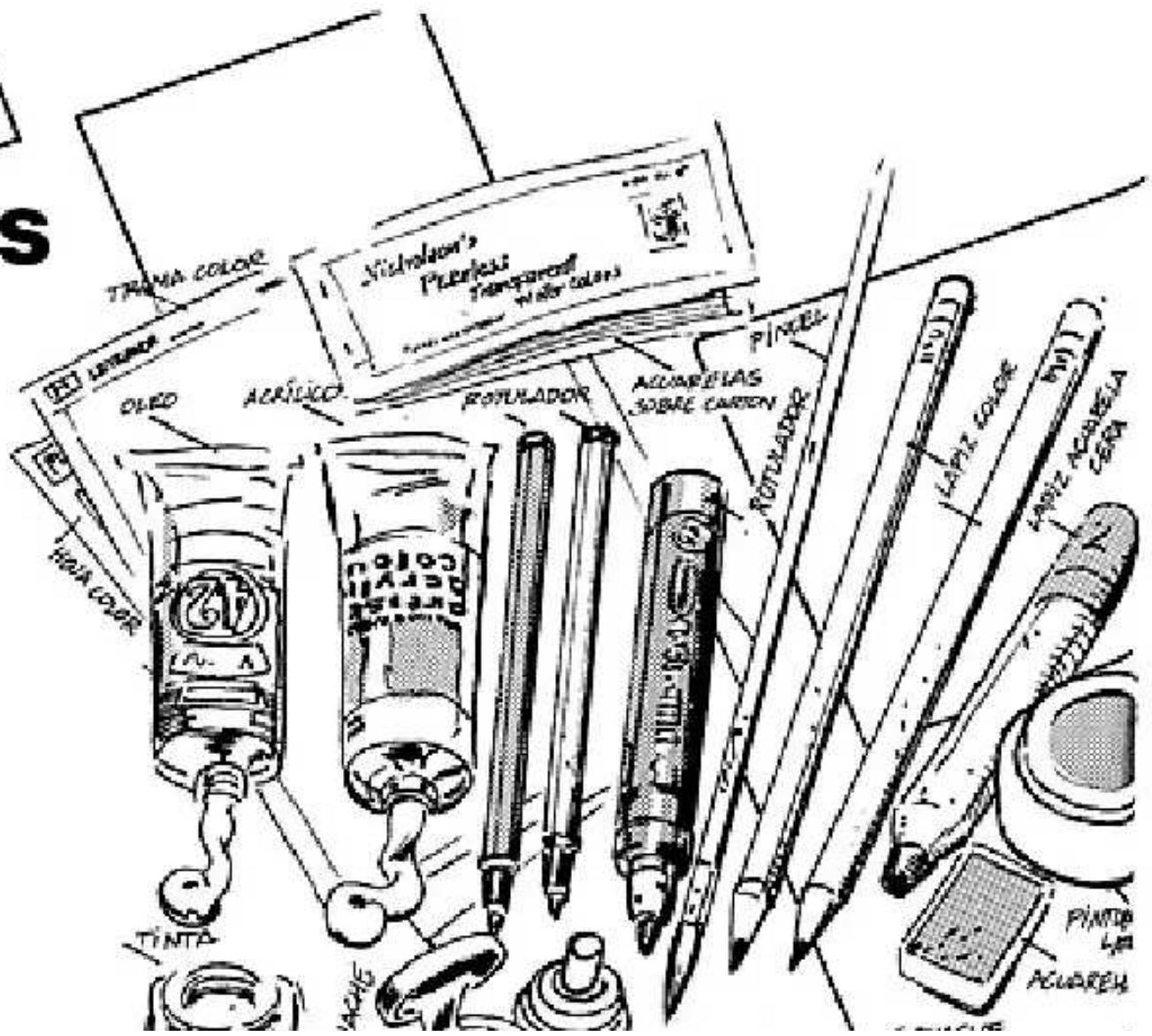
Lápices de acuarela a la cera: Pueden utilizarse sobre superficies muy brillantes.

Tinta de dibujo: Muy transparente, de aplicación con pluma o pincel.

Rotuladores de punta gruesa: Tintas de color alcohólicas cuyos colores no son permanentes.

Pintura al óleo: Fabricada con aceite refinado de linaza, es la gran favorita de todo pintor.

Emulsión acrílica: Pigmentos plásticos de secado rápido.



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Aerógrafo: Vaporizador mecánico.

Témpera blanco.

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EL AEROGRAFO
LA AGUADA
LAS ONOMATOPEYAS
EL ORDENADOR

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Elaboración de un original con aerógrafo.

HERIKBERTO–PHASE ONE

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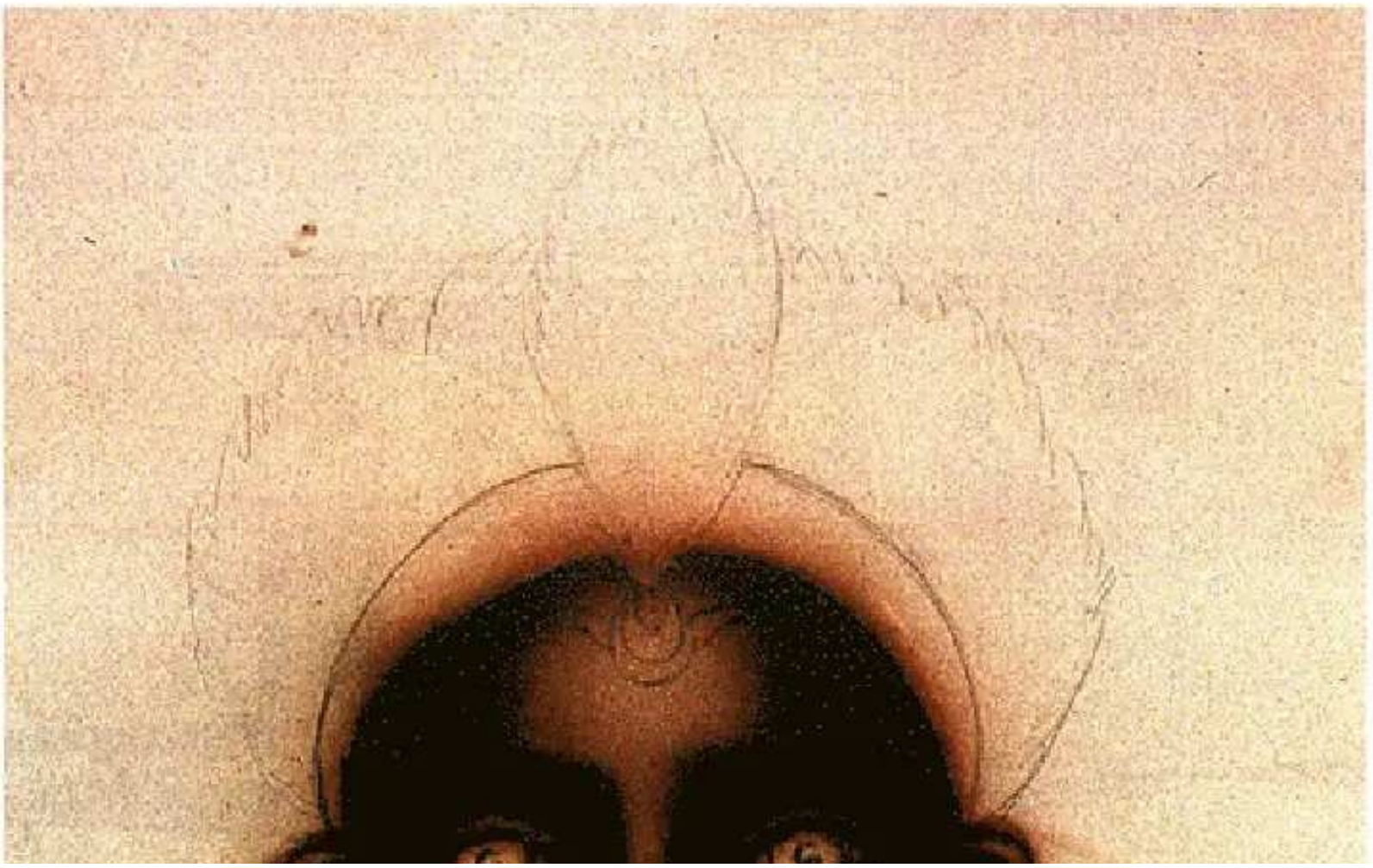
del comic» todo el proceso de elaboración para poder asimilar, paso a paso, el sistema empleado en dicho trabajo. Pudiendo observar con gran detalle los efectos conseguidos con el uso de este instrumento, del que Herikberto posee un gran dominio.

1.– Acabado a lápiz. Es necesario en este primer paso una exacta definición en el trazado a lápiz, como puede observarse en la presente ilustración.



HERIKBERTO–PHASE TWO

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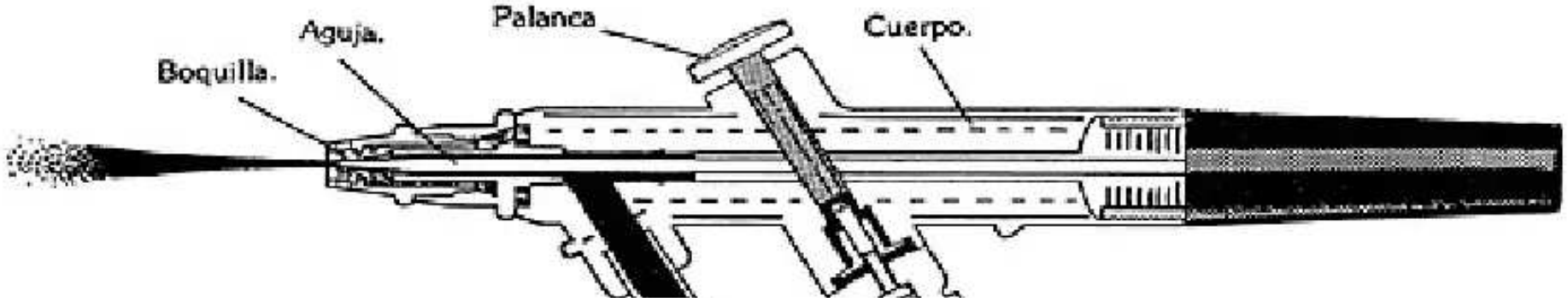
2.– La distribución de una entonación general será el patrón que marcará el resultado definitivo.

TECNICA DEL AEROGRAFO

El aerógrafo ha sido un instrumento utilizado, en un principio, para el uso del retoque de fotografías. fue inventado en 1893 por Charles Burdick, un acuarelista que deseaba hallar un sistema más rápido para cubrir una superficie con pintura. A través de los años, dicho instrumento ha ido sufriendo considerables modificaciones técnicas, aunque su esencia básica sigue siendo la misma.

Los elementos básicos del aerógrafo consisten en una aguja ajustable que recorre el interior de un cilindro controlando el flujo de pintura, impulsada por aire a presión. Los modelos de más precisión que pueden encontrarse en el mercado son los siguientes: DeVilbiss Super 63, Thayer HP 100, Aerograph MB, Conopois F.



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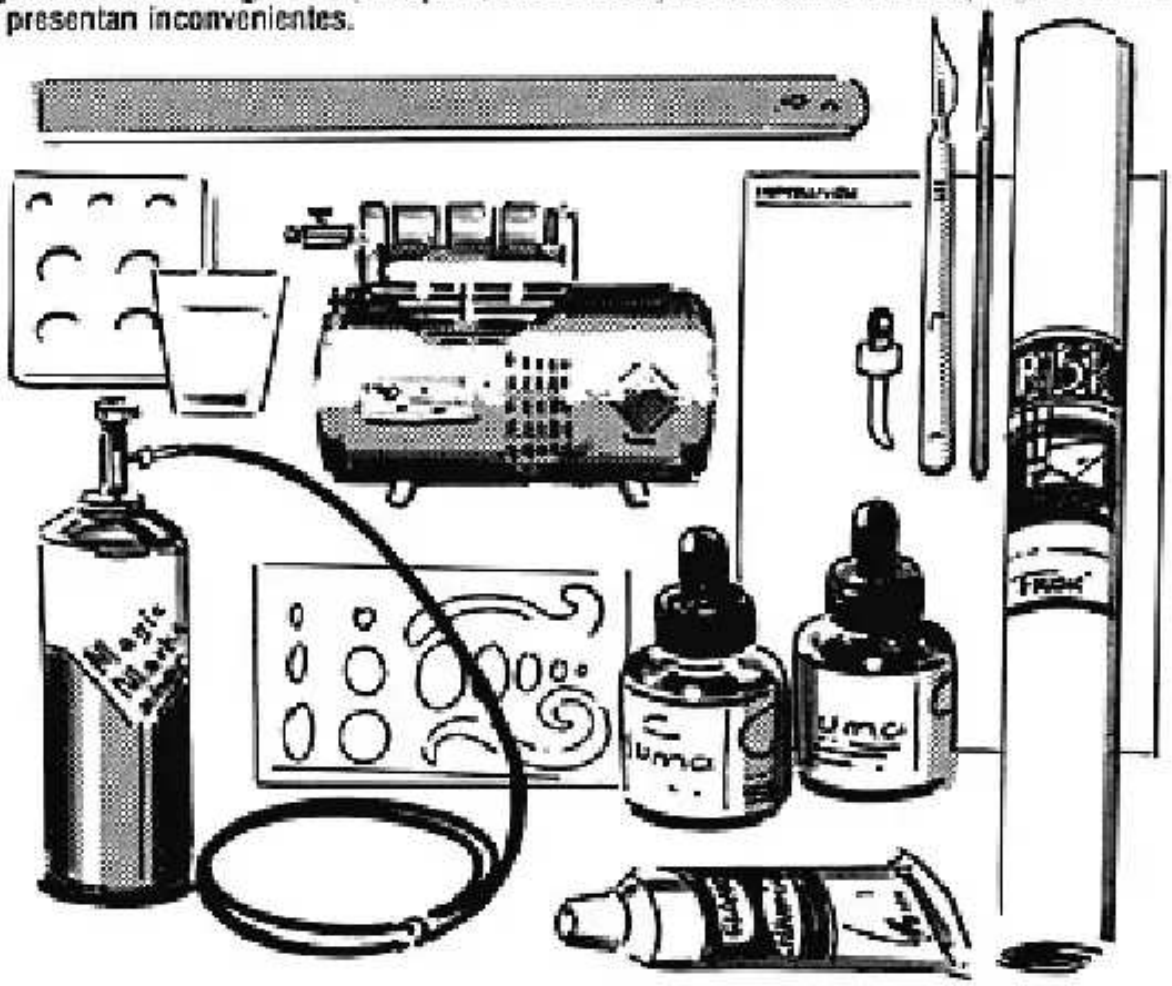
El mejor utensilio para cortar el diseño de las plantillas es un bisturí de cirugía, aunque existen en el mercado de bellas artes todo tipo de cuchillas con hojas recambiables cuyo resultado es parecido al del bisturí. Para la mezcla de la pintura se acostumbra a utilizar las conocidas cazoletas de porcelana, así como un cuentagotas, que será usado para la limpieza del aerógrafo.

Para pintar con aerógrafo se utilizan el gouache, témpera, acuarelas líquidas, anilinas, tintas, y algunos artistas utilizan pintura al óleo y acrílicas, aunque presentan inconvenientes.



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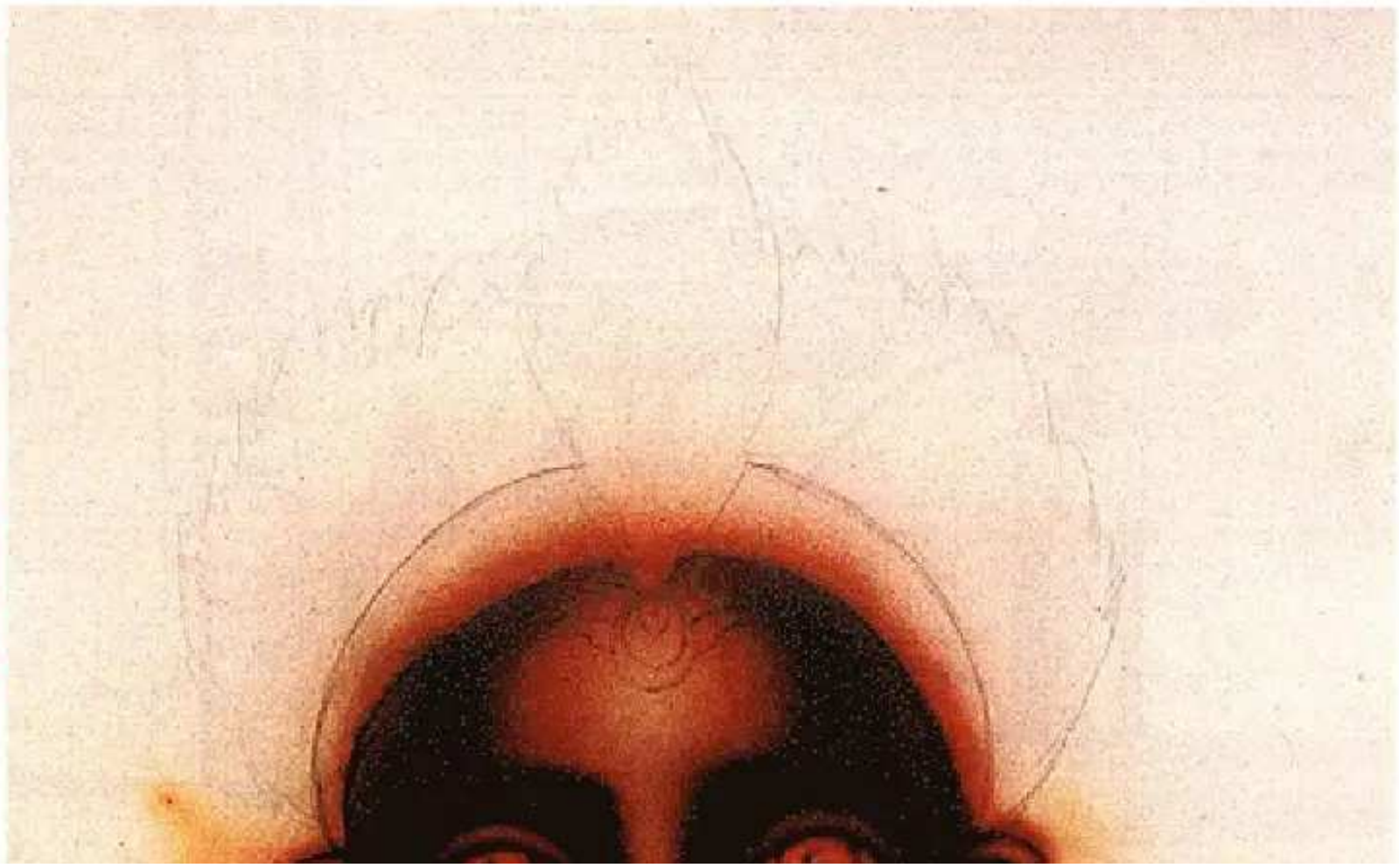
1.– Elimínese la pintura del depósito con un pincel o cuentagotas.

2.– Se llena el depósito con agua limpia y se rocía hasta que la misma salga limpia.

3.– Es muy aconsejable secar el depósito con un pincel limpio antes de guardarlo.



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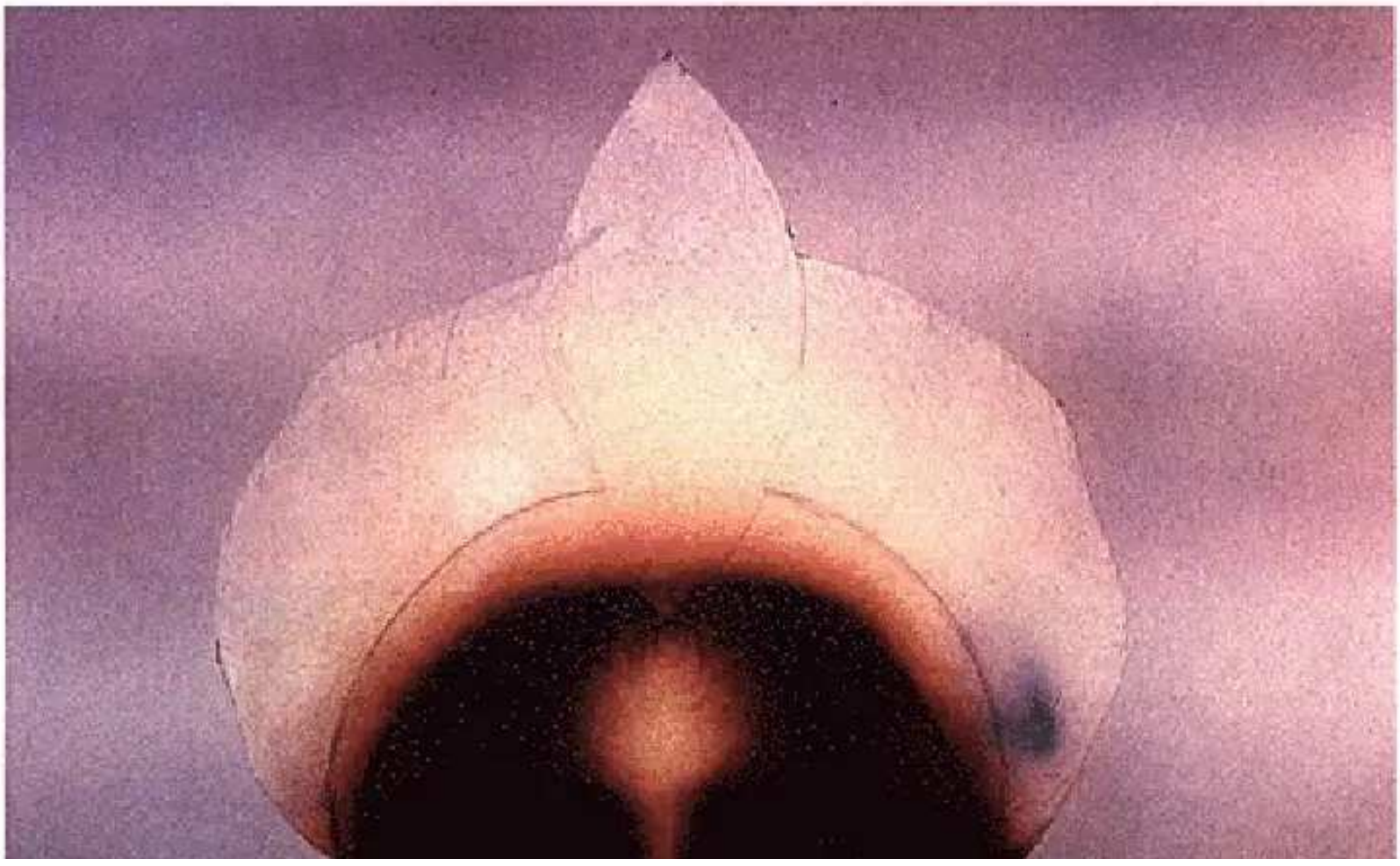
3.– Paulatinamente, va concretándose la imagen visualizada en los dos pasos anteriores.



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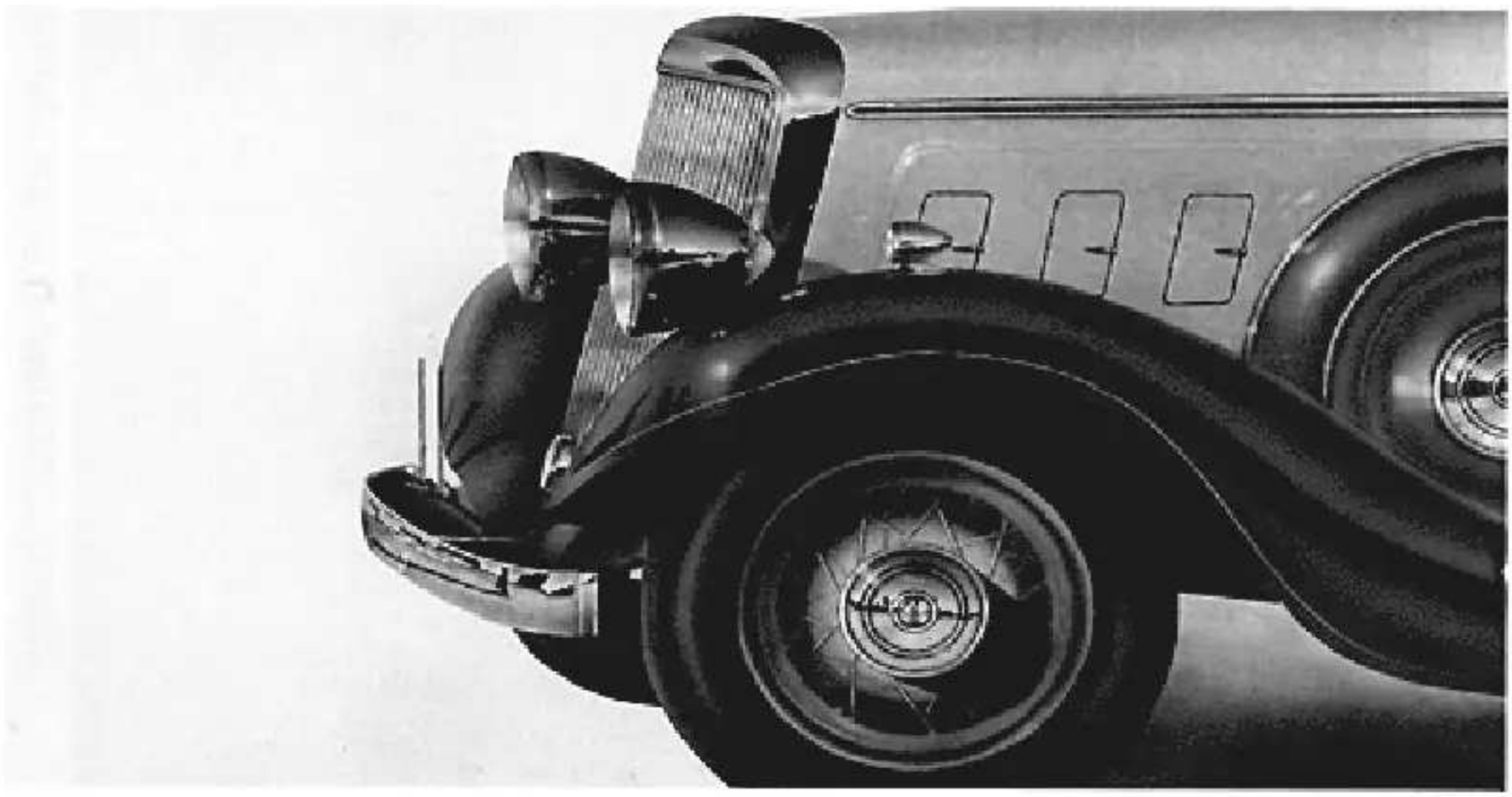
4.– El fondo de la imagen va adquiriendo la entonación perseguida por el artista, al tiempo que van aplicándose algunos detalles a la fisonomía del rostro.



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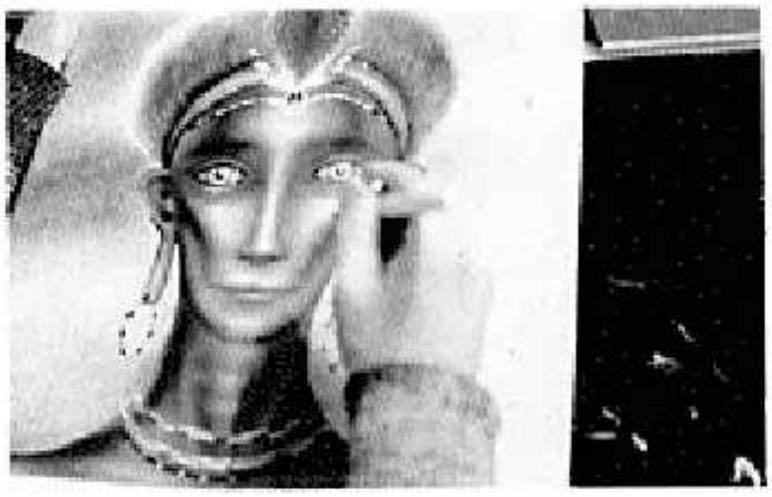

AQUÍ PODEMOS OBSERVAR A HERIKBERTO MANEJANDO EL AEROGRAFO CON GU ENORME HABILIDAD... ABAJO UN OFIDIO, UN BATRACIO Y UNA LIBÉ LULA... BUENO ME VOY A DAR UNA VUELTA... SE ME ESTÁ HACIENDO

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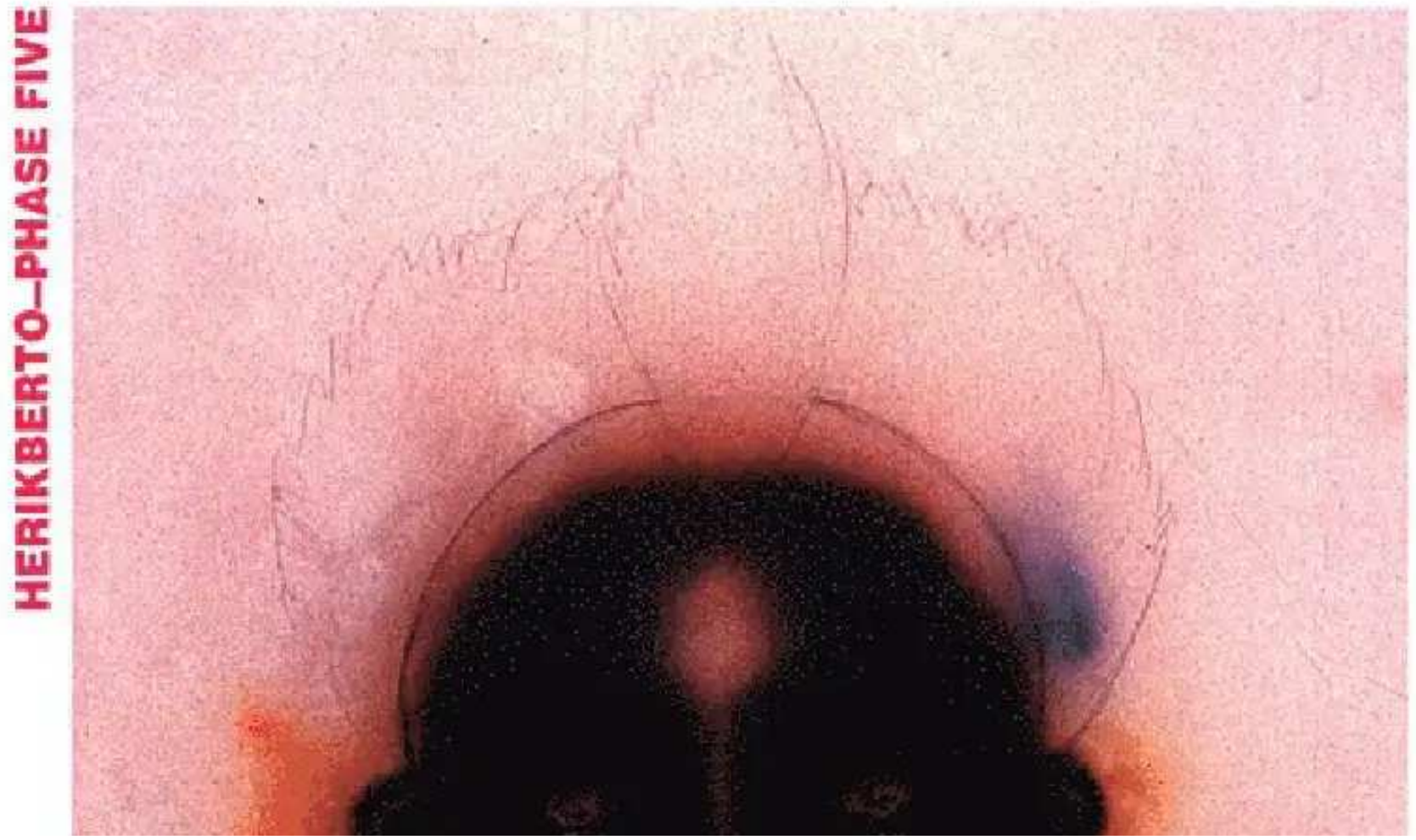

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5.– La manipulación y modificación de la entonación general del fondo está dada con la intención de practicar en el próximo paso el acabado definitivo.

HERIKBERTO–PHASE SIX

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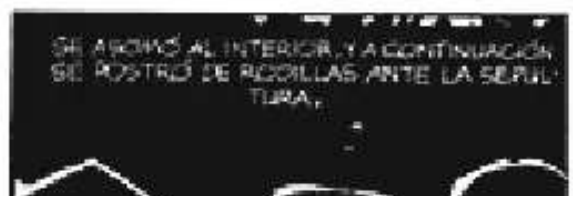
6.– Observemos en el acabado final la depurada técnica que ha empleado Herikberto para conseguir un resultado eficaz y de excelente categoría.

© ISIDRO MONES

LA AGUADA

© Oduber



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La aguada es una difícil técnica donde con la única intervención de la tinta negra, gouache negro, o acuarela negra, se consiguen efectos de gran calidad en el área de los medios tonos. Su dificultad reside exclusivamente en el especial dominio, propio del acuarelista, de saber reservar el blanco del papel como zona de luz (claro) mediante transparencias monocromas.

El dominio de la aguada de que es poseedor el dibujante Carles Prunés se patentiza en el proceso de confección de una obra realizada hace años y que aparece en esta página, para la cual el dibujante utilizó tinta china negra Talens diluida con agua destilada. El papel que empleó es un Schoeller Parole de textura mate.

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© Carles Prunés

LAS ONOMATOPEYAS

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EL ORDENADOR

LA INFORMATICA Y EL COMIC

CIRO ODUBER

Como cualquier herramienta susceptible de crear imágenes, el ordenador es un nuevo campo de estudio de cara a su utilización en las artes gráficas.

La reciente invasión de microprocesadores ha calado pro-

Capacidad de color

Este aspecto, aunque no es imprescindible para la obtención de imágenes, es de gran efecto para reproducir espectaculares efectos en las pantallas. Actualmente, el número de colores que proporcionan las máquinas más extendidas van de 8 a 16 colores planos. En algunos ordenadores se llegan a proporcionar 16 densidades de 16 colores planos. ¡¡¡Es decir, hasta 256 colores o tonalidades!!!

Para que tengan envidia, existen sistemas que permiten, asómbrense, 512 colores simultáneos de una paleta de 16 millones de colores.

Software adecuado

Es esencial que el ordenador posea uno o varios programas que faciliten la tarea de confeccionar imágenes en una pantalla. En este punto hay que hablar de las distintas formas de confeccionar los dibujos. Existen varios métodos:

- Mediante un mando externo (JOYSTICK o MOUSE).
- Mediante tablilla gráfica y lápiz electrónico.
- Mediante una impresora con adaptador digitalizador.
- Mediante captación de una señal video.

Dado que queremos utilizar el ordenador de la forma más similar a un tipo de método económico, en el siguiente apartado práctico utilizaremos el método de mando externo.

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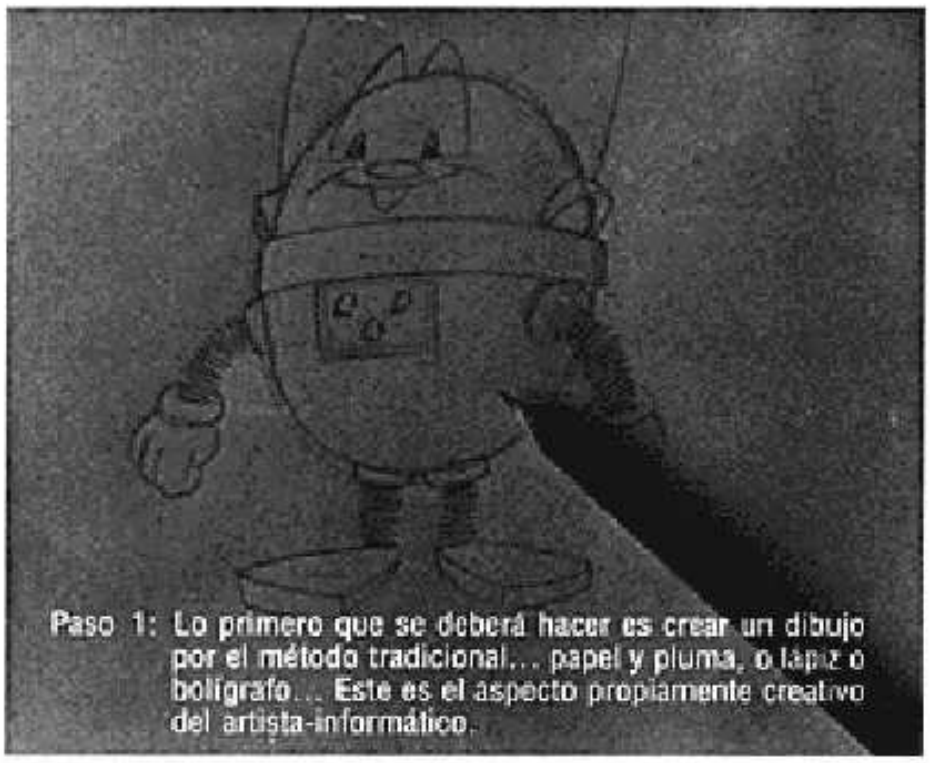
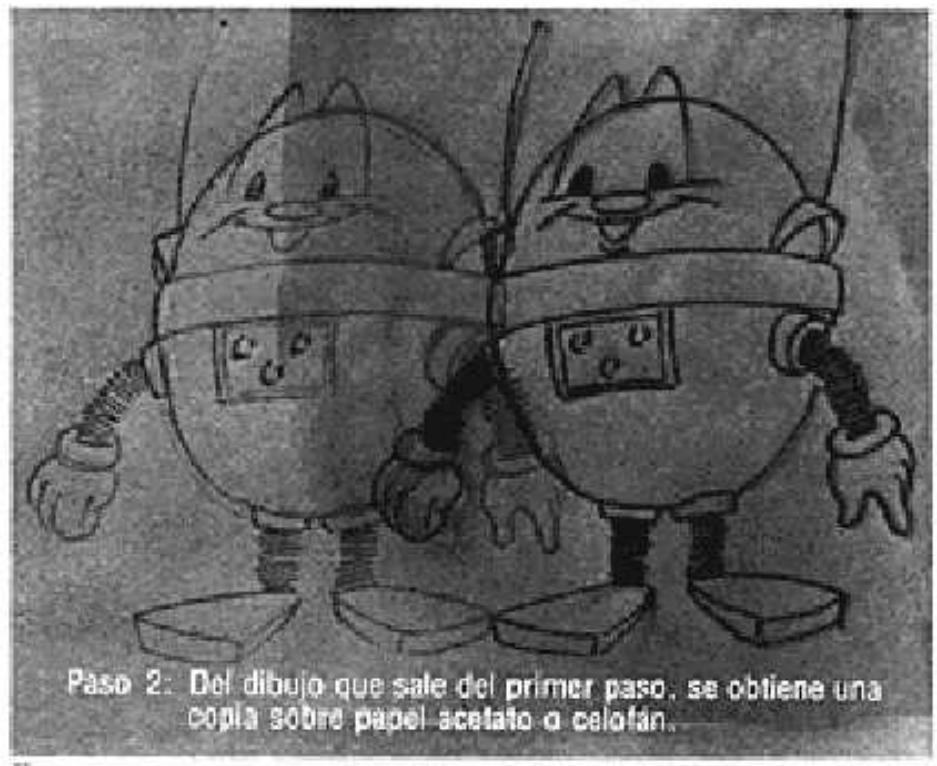
una economía media-baja, aquella que va de 256x192 (Apple, Spectrum...) hasta 512x256 (DAIpc, Oric). Todo valor superior nos permitirá una mejor calidad de imagen en nuestro dibujo o gráfico.

El programa que utilizaremos para crear los dibujos es el denominado CLIO, especialmente creado para ese tipo de aventuras...

Los pasos a seguir son los siguientes:



Paso 1: Lo primero que se deberá hacer es crear un dibujo por el método tradicional... papel y pluma, o lápiz o bolígrafo... Este es el aspecto propiamente creativo del artista-informático.



Paso 2: Del dibujo que sale del primer paso, se obtiene una copia sobre papel acetato o celofán.

© ODUBER

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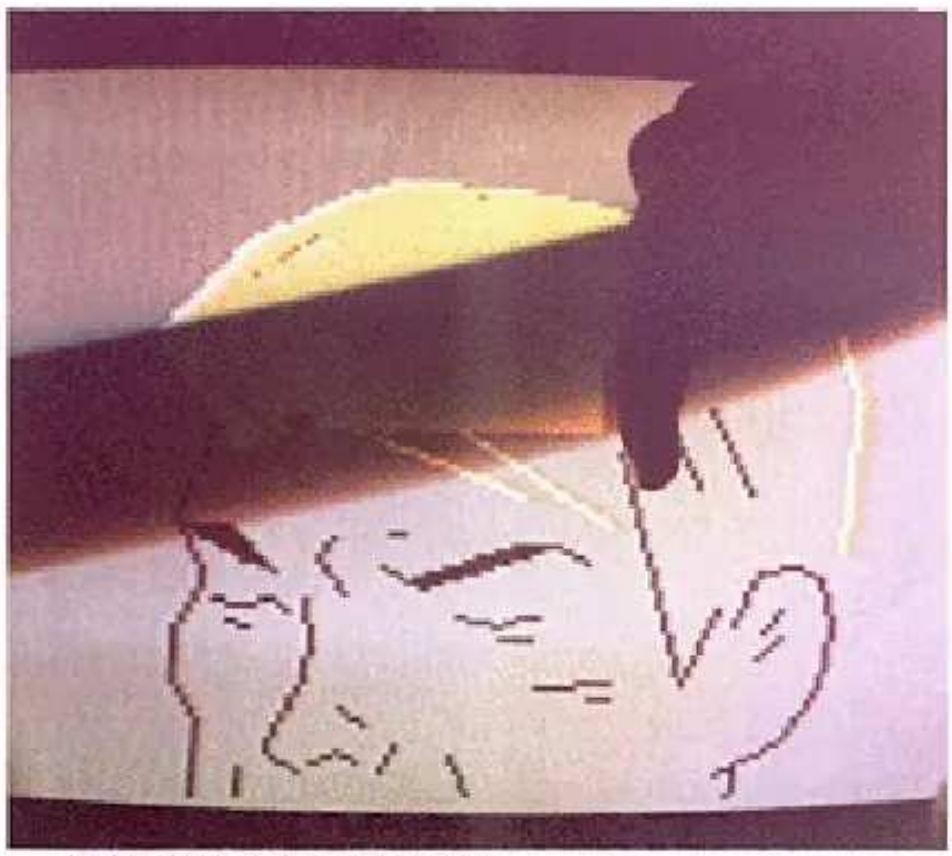
Paso 5: Una vez completado el dibujo y habiendo promocionado el color si fuera posible y necesario, las nuevas tecnologías gráficas entran en acción. Podemos, en algunos ordenadores, AMPLIAR, REDUCIR, REPRODUCIR, VOLVER, nuestro dibujo inicial.

Paso 6: Si se posee impresora, podremos ampliar aún más el campo de posibilidades plásticas y crear secuencias de imágenes más o menos relacionadas, podremos HACER COMICS...



José María Beá, Pasqual Ferry y Ciro Oduber observando las imágenes de la pantalla.

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COMPU-COMIC

Ciro Oduber

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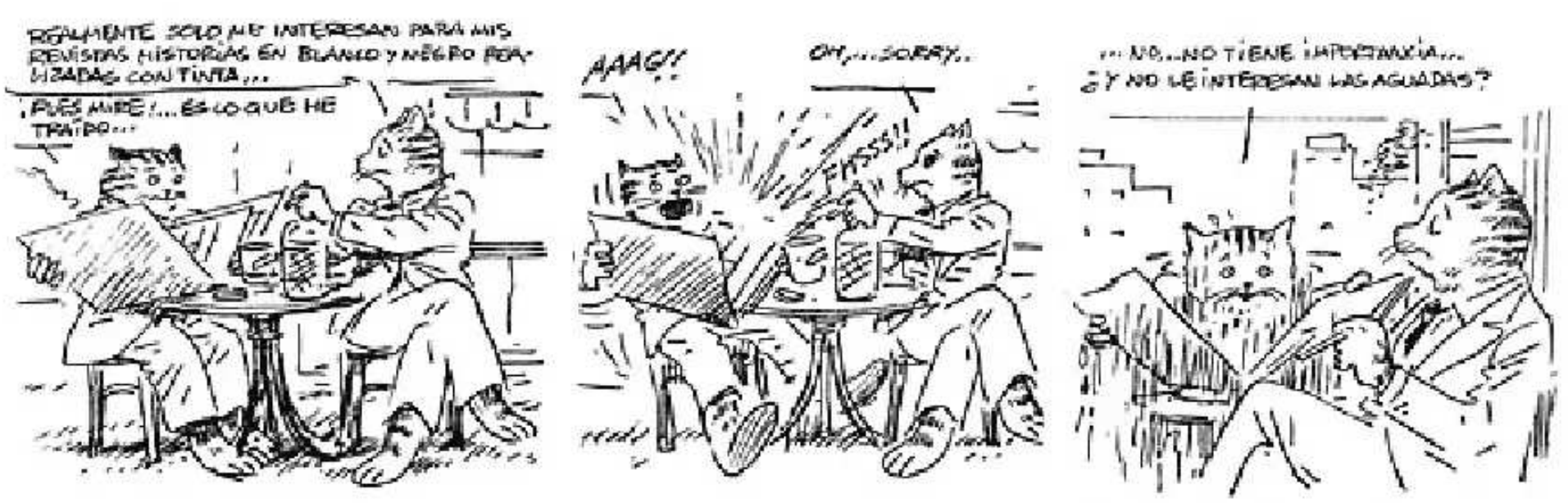

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LA FOTOCOPIADORA
EL COLLAGE

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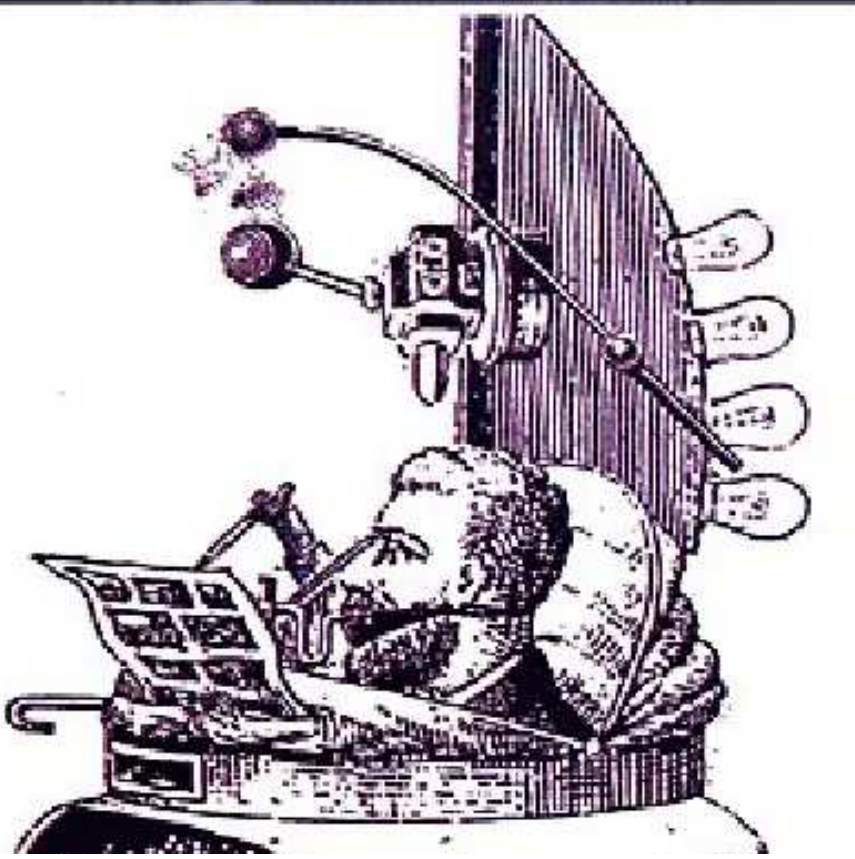
EL COMIC ELECTRICO



Ordenadores, fotocopiadoras, collages... ¿Supone un alejamiento de la realidad el dedicar tantas páginas a la presentación de unos sistemas tan infrecuentes o poco habituales en la realización del comic? Eso puede parecer, ya que actualmente la inmensa mayoría de profesionales del comic siguen empleando los procedimientos más tradicionales y, aunque sea muy esporádica la presencia en el actual comic de autores que utilizan los medios citados anteriormente, son muchos los dibujantes que dirigen con interés su mirada hacia estos modernos métodos, cuyo procedimiento técnico les puede permitir ampliar la individual capacidad de expresión plástica.

Pero quizá sea conveniente retroceder unos años para que quede justificado mi interés en mostrar unos sistemas técnicos cuya intervención en el ejercicio del comic parece ser más cosa del futuro que de nuestro actual presente.

Recuerdo que cuando aún no existía en el mercado español, o era desconocido para la mayoría de profesionales del comic, el estilógrafo (Rotring), se nos hablaba de él como de un artilugio exótico: «En vez de plumilla lleva en su punta un finísimo tubo por donde fluye la tinta desde un depósito, el riego de la misma es interrumpido por una aguja capilar que actúa como válvula...» Muchos se atrevieron a pronosticar que aquel invento extranjero

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LA GOMA DE RESERVA

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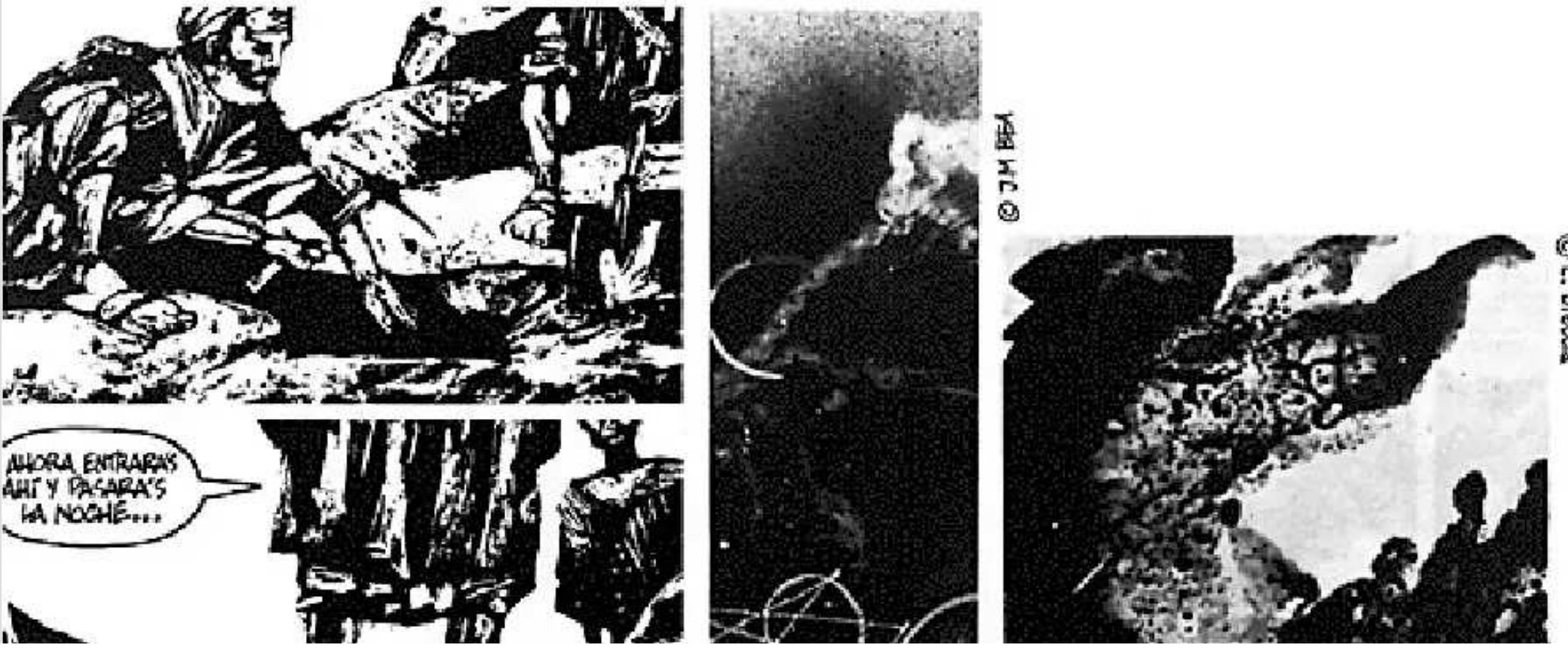
la película de goma de reserva.

5.– La tinta sólo ha impreso las zonas donde no existía goma de reserva. Puede procederse a practicar cuantos retoques sean necesarios.

El equipo El Cubri ha demostrado ser el máximo conocedor de esta técnica en el comic actual. Sus resultados de sobria factura artística nos recuerdan los trazados típicos de los antiguos grabados sobre madera (xilografías) y piedra (litografías). En este caso, El Cubri ha aplicado la goma de reserva sobre dibujos originales sin base fotográfica alguna.



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LA FOTOCOPIADORA

Son muchas las aplicaciones de la fotocopiadora en la realización del dibujo del comic, y muchos los problemas que la misma puede solucionarnos, pero desgraciadamente el elevado precio de tal aparato lo convierte en un utensilio poco frecuente de hallar en cualquier estudio de un dibujante.

Voy a intentar enumerar algunas de las utilidades que puede ofrecernos dicha máquina de reproducción de imágenes.

1.– Confección de archivo documental.
2.– Raccord. Referencias fotocopiadas de procesos intermedios de realización (lápiz, personajes, interiores, escenarios, etc.)
3.– Cualquier fotocopia puede ser calcada por transparencia al no existir imágenes en su dorso.
4.– Ampliación y reducción al tamaño requerido para calcar por transparencia.
5.– Eliminación de tramas grises fotográficas al someter la imagen a un proceso de reducción mínima y de posterior ampliación.
6.– Modificación de zonas de una imagen cubriendo en su fotocopia las mismas con témpera blanca y dibujando sobre ellas otros elementos.
7.– Extracción de elementos gráficos para collage.
8.– Distorsiones. Frenando o moviendo manualmente la imagen a reproducir, provocaremos deformaciones de la misma, ya sean dibujos, textos o fotografías.
9.– Fundidos. Reproducción de una imagen sobre una base donde ya ha sido impresa la misma o distinta imagen.
10.– Base de color. Impresión de una imagen sobre papel de color para posteriormente iluminarla con otros colores.
11.– Collage color. Impresión de una imagen sobre varios papeles de distintos colores para posterior realización de collage.
12.– Ampliación de pequeños bocetos al tamaño requerido para su resolución final y viceversa.
13.– Conversión de imágenes policromas (color) en monocromas (blanco y negro) para su visualización.
14.– Zoom. Secuencias de aproximación y alejamiento. Repetición de imágenes.
15.– Estudio preliminar del pasado a tinta o a color de un original a lápiz sobre fotocopia de éste.

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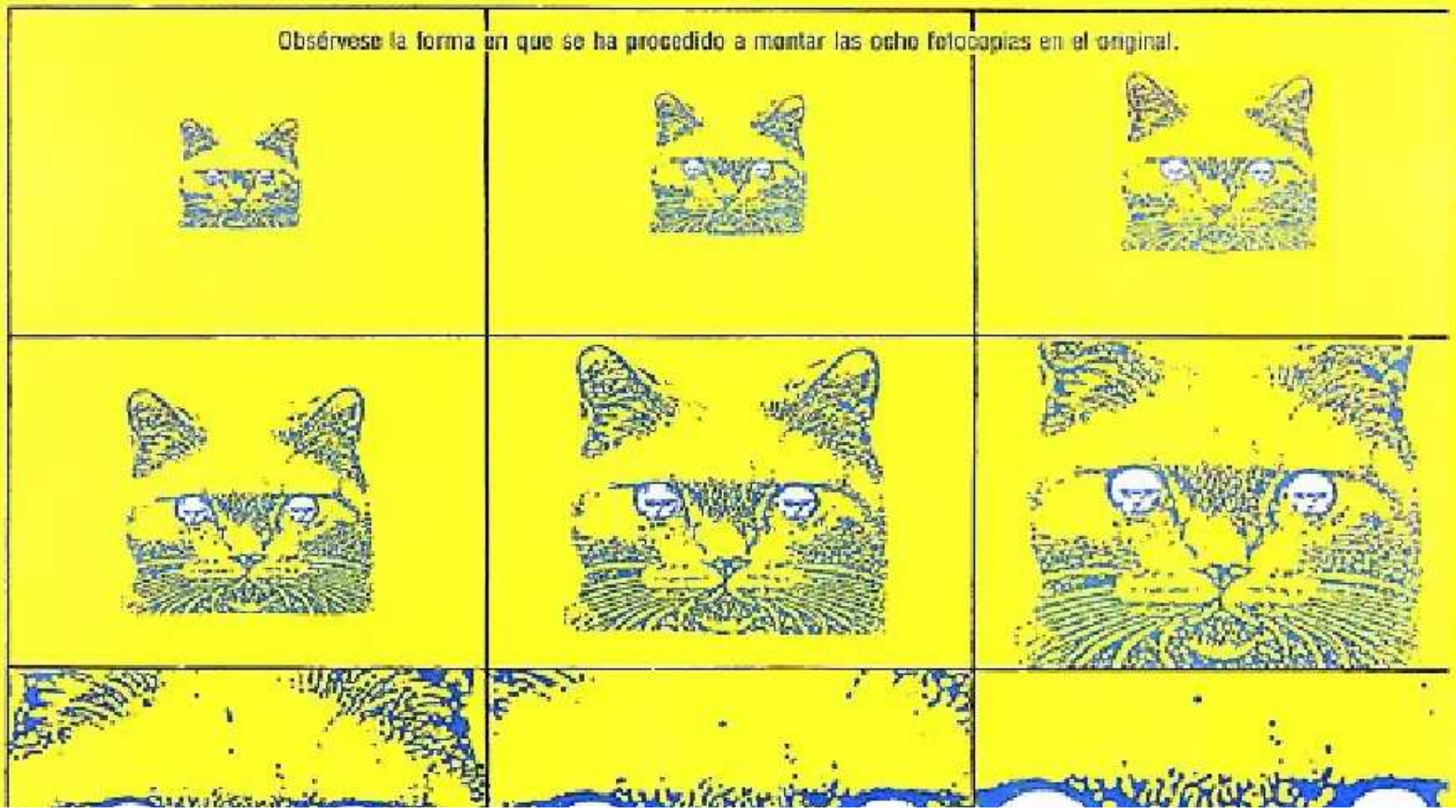
Sistema utilizado para la realización de la página siguiente:

1.– Imagen original.
2.– Reducción de la misma y extracción de dos cabezas.
3.– Ampliación de la imagen reducida con la intención de eliminar tramas grises.
4.– Ampliación de la cabeza.
5.– Inserción de la reducción de las cabezas en los ojos, a partir de lo cual se procederá a reducirla en ocho pasos.

Obsérvese la forma en que se ha procedido a montar las ocho fotocopias en el original.



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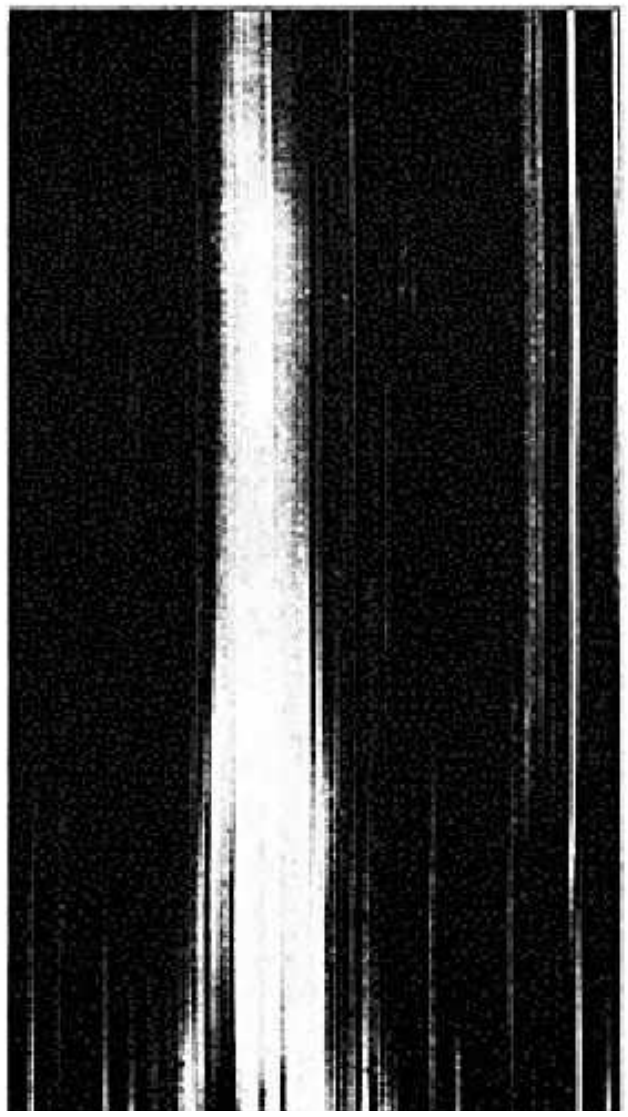
DISTORSION

La imagen superior ha sido frenada manualmente a voluntad durante el trayecto de lectura óptica. Las posibilidades de distorsión de una misma imagen son infinitas, consiguiendo inmediatamente los más in-



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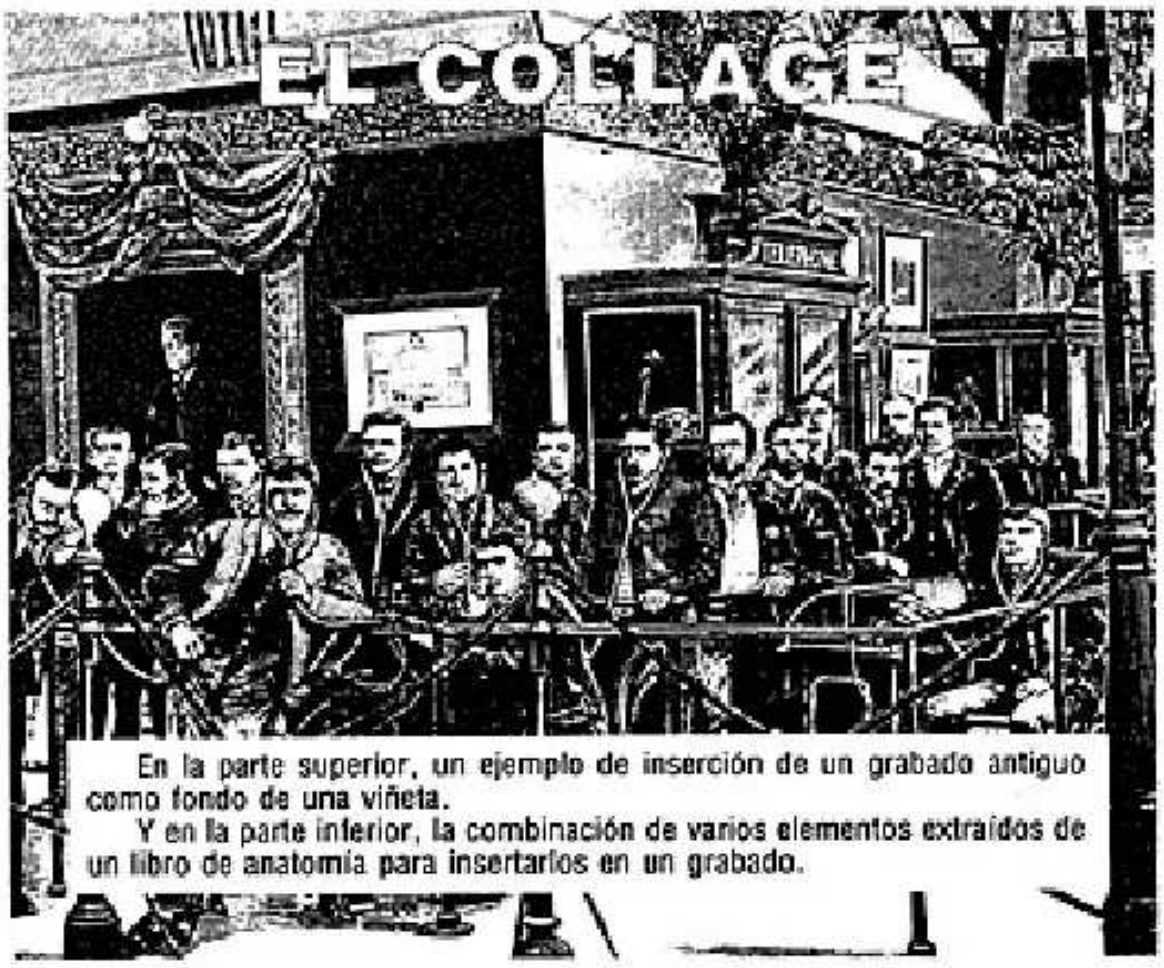

En la parte superior, un ejemplo de inserción de un grabado antiguo como fondo de una viñeta.
Y en la parte inferior, la combinación de varios elementos extraídos de un libro de anatomía para insertarlos en un grabado.

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Un antiguo sistema muy utilizado en pintura artística, donde la inteligente combinación de elementos gráficos extraídos de su contexto original da como resultado la creación de un nuevo concepto plástico. También dichos fragmentos pueden ser aplicados en determinadas zonas de un dibujo de manera auxiliar, consiguiendo con dicha simbiosis gráfica insólitos resultados al conjuntar trazados, técnicas y estilos diferenciados.

En el ejemplo que ilustra esta página se han utilizado elementos fotográficos de revistas, papel de color, pintura acrílica, gouache, lápices de colores y tinta de color.

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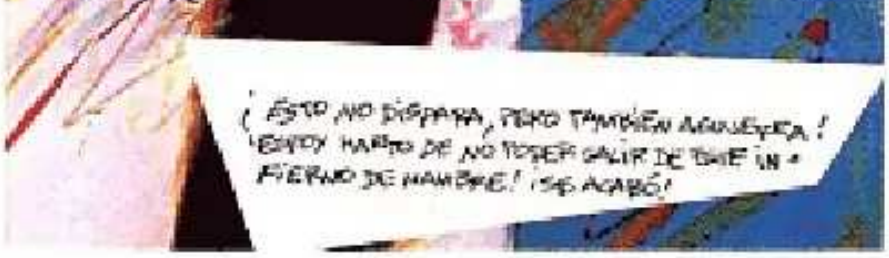

El artista Carmelo Hernando, gran conocedor de la técnica del collage, considerado como uno de los exponentes más claros de las nuevas técnicas de collage fotográfico, realizó la imagen que aparece con el título de «Mickey Kong», para el número 17 de la revista PENTHOUSE, aparecido en agosto de 1977. Y la otra con el título «Aliquid Magices», extraída del libro del mismo título (1979-1985).

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© Carmelo Hernando

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Algunos ejemplos de comics realizados utilizando el sistema del collage combinando diversos elementos.

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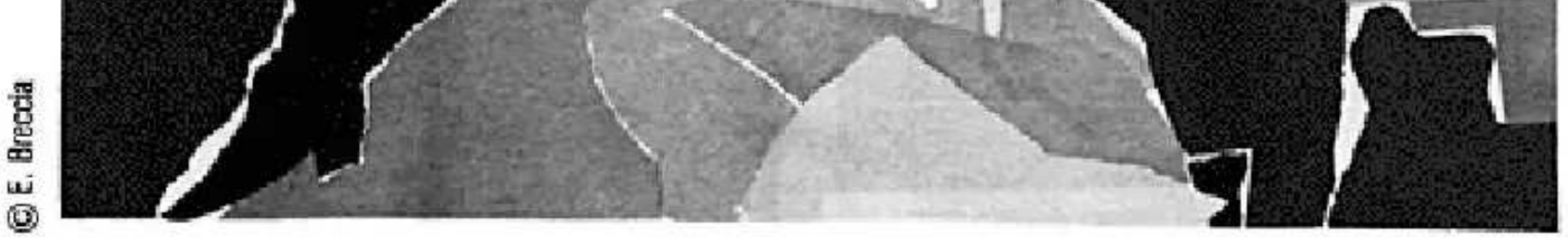
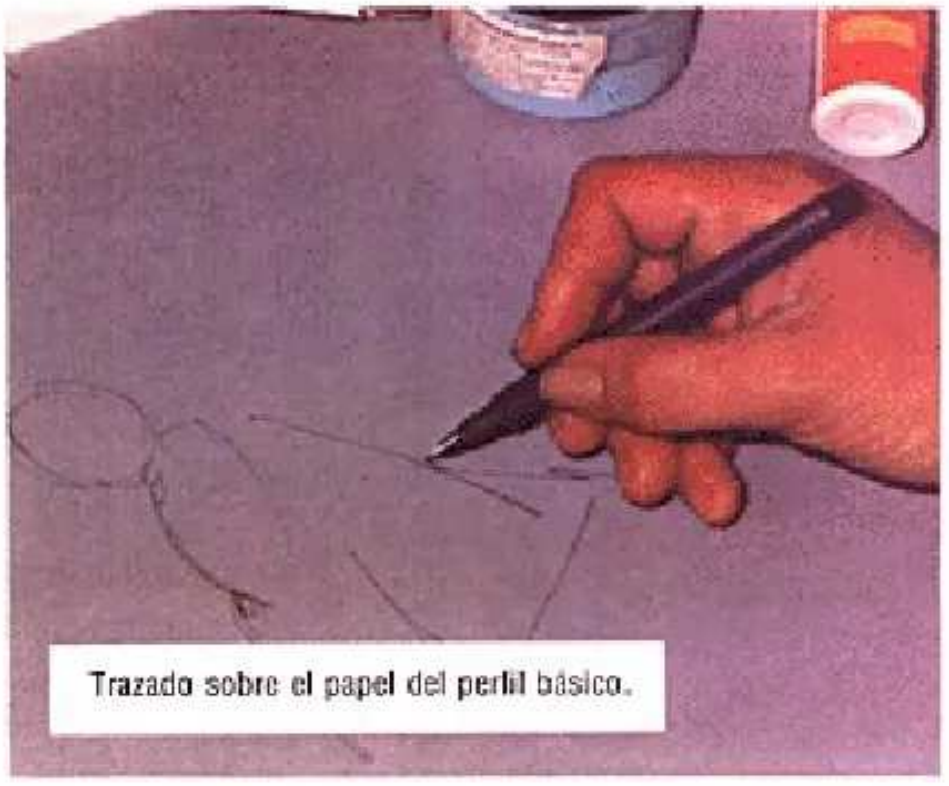


© E. Breccia

Diversos materiales para la realización de un collage.



Trazado sobre el papel del perfil básico.

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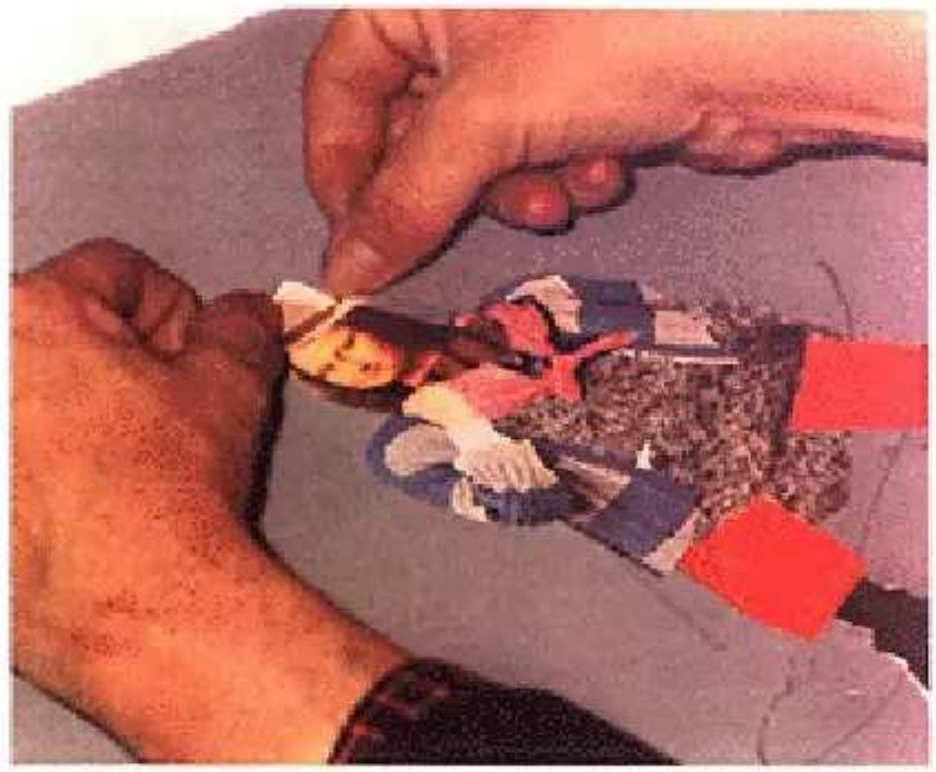

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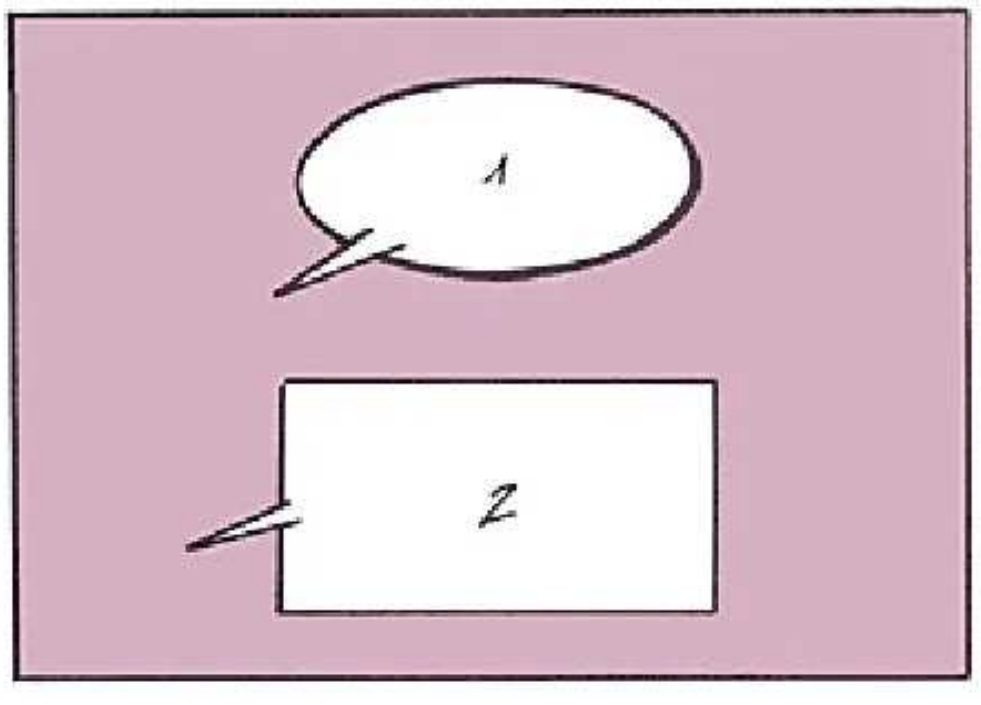
EL GLOBO

Para la realización del diseño de los globos que encierran el texto de cualquier comic, cada autor tiene su peculiar forma de ejecución. Mostramos en esta página varios ejemplos básicos a partir de los cuales puede cada dibujante transformarlos según su criterio.



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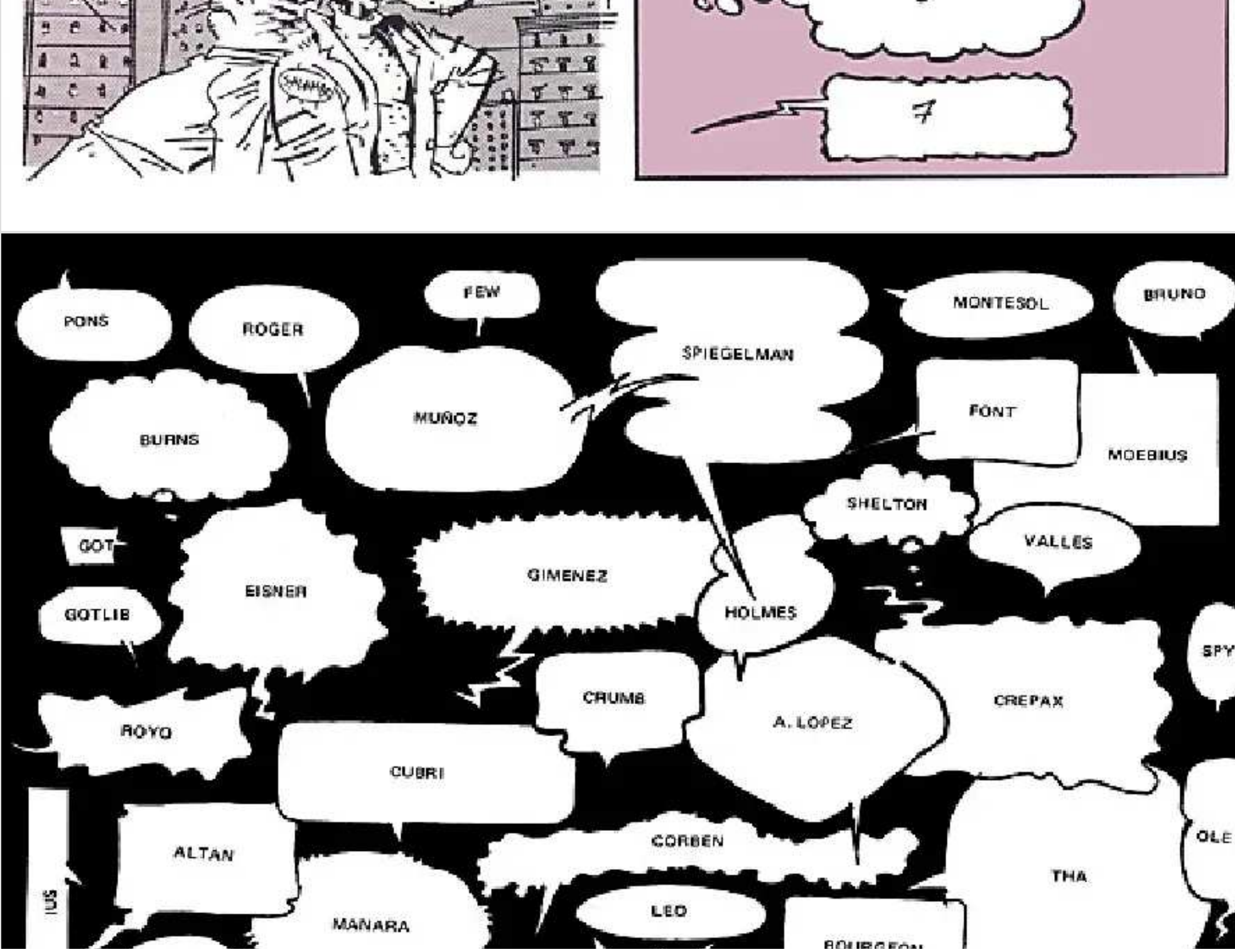

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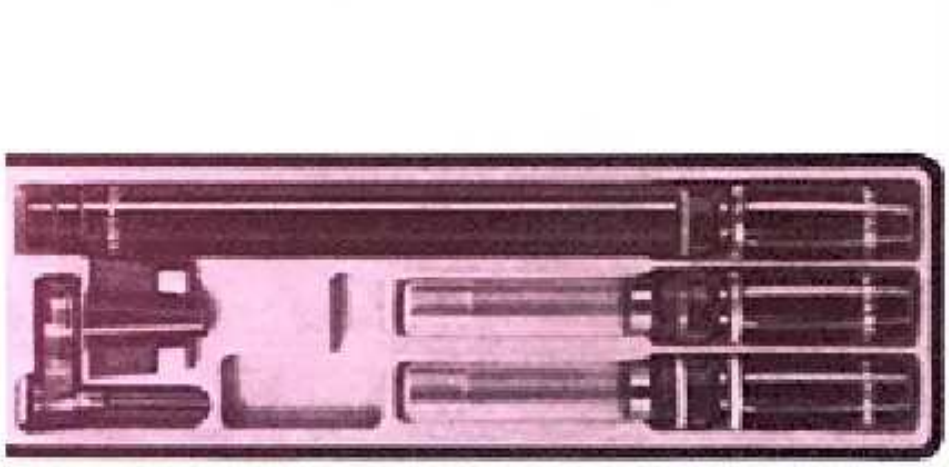
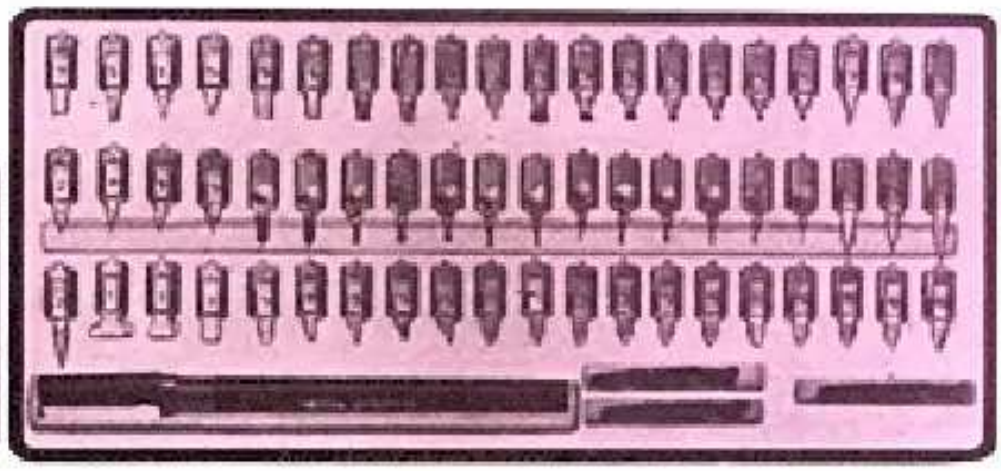
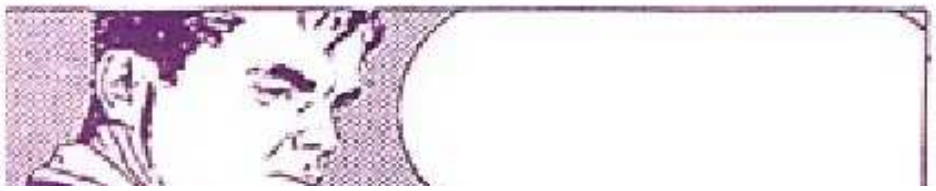
Algunos ejemplos de los distintos trazados utilizados por diversos autores en el diseño del globo que encierra el texto expresado por los personajes de su historia

LA ROTULACION

Aun cuando esta importante parte, que interviene decisivamente en la estructura narrativa del comic, sea actualmente realizada por cada uno de los dibujantes según su estilo personal, existen profesionales especializados en esta difícil labor cuyo conocimiento técnico es requerido en infinidad de ocasiones para la inserción de textos. Dichos profesionales disponen para tal ejercicio de rotuladores de plumillas recambiables que se ajustan a los distintos grosores exigidos según el tamaño a cubrir por el texto. Aunque el utensilio habitual para rotular sea el estilógrafo de punta cilíndrica.







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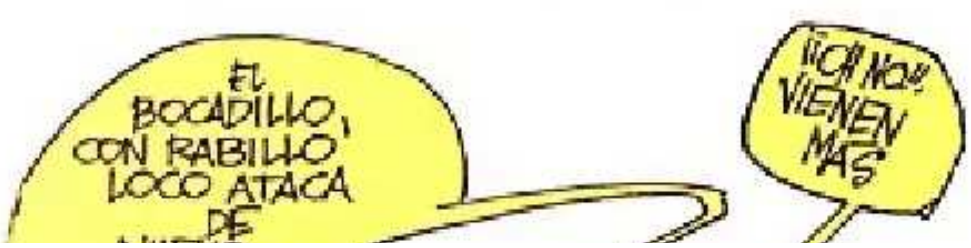

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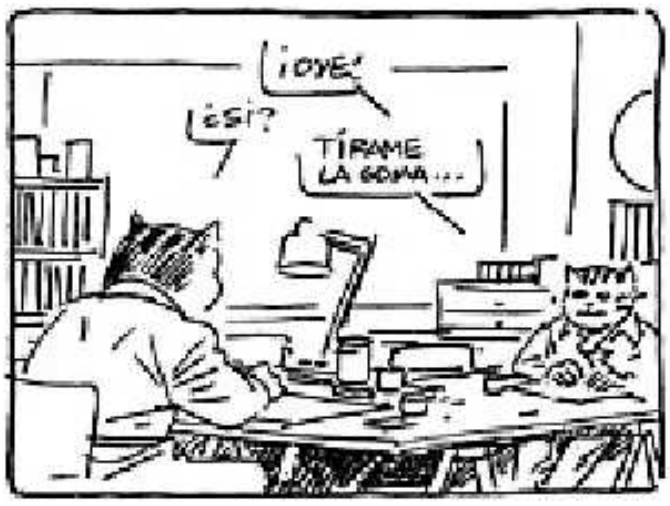

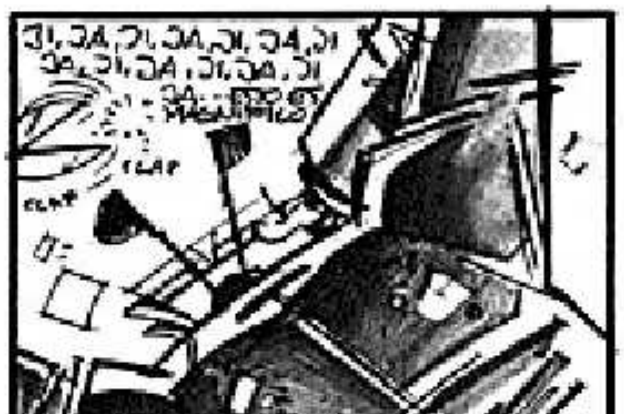

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LA PORTADA DE COMIC
EL COMIC INFANTIL

COMO CONSEGUIR EL EXITO EN POCAS LECCIONES

Confeccionar un decálogo del buena dibujante de comics o intentar dar consejos sobre esta profesión es pisar un terreno harto resbaladizo, pues debido al caprichoso ritmo que marca la moda, el estilo que hoy es considerado decadente y desfasado mañana puede convertirse en un ejemplo de modernidad. Pero sí que me atrevo a transcribir una serie de normas básicas cuya observancia y puesta en práctica pueden ayudar mucho a cualquier persona que se inicie como dibujante de comic.

1.– Tómate el aprendizaje con mucha calma, es un oficio duro, de años. Si pretendes ir con prisas, a menos que seas un genio, será mucho mejor que te dediques a otra cosa.
2.– Dibuja tanto como puedas, pero siempre que te apetezca. Dibujar sin ilusión puede transformarse en un auténtico martirio (chino, por lo menos).
3.– Además de los utensilios tradicionales, como son el lápiz, pluma y pincel, procura familiarizarte siempre que tengas posibilidad con otros instrumentos de realización, desde el carboncillo al ordenador.
4.– Observa originales realizados por profesionales, y procura relacionarte con estos últimos, pero no te enrolles mal con ellos. Es decir, no les apalices demasiado.
5.– Si se te presenta un problema de difícil solución para ti, no dudes en recurrir a un buen profesional para que te oriente y te ayude a resolverlo.
6.– Utiliza tubos o lámparas eléctricas de 100 vatios de vidrio azulado o translúcido para dibujar. Evita lámparas de tonalidad amarillenta, sobre todo para realizaciones a color, para las cuales es preferible trabajar con iluminación natural.
7.– El foco de luz con que trabajas debe nacer a tu izquierda e incidir en tu mano derecha, para que ésta no proyecte su sombra sobre la superficie a dibujar. A la inversa si eres zurdo.
8.– Sitúa bajo tu mano, al trabajar, una hoja de papel, con la intención de proteger de la transpiración la superficie a dibujar.
9.– Ten un esmerado cuidado en el instrumental que utilices para dibujar. Es necesario mantener limpios las plumillas y pinceles, para lo cual es preciso disponer de trapos blancos limpios, así como dos recipientes con agua sobre la mesa: uno para limpiar los pinceles, y otro, en el caso de realizaciones a color, para llevar con el pincel el agua a la emulsión de color. Bajo ningún concepto debe dejar secarse la pintura o tinta en los pinceles. Después de su uso, deben enguajarse en agua limpia, secar con un trapo, nunca a contrapelo, unir las hebras, y dejarlos secar colocándolos en un recipiente con la punta hacia arriba. Es

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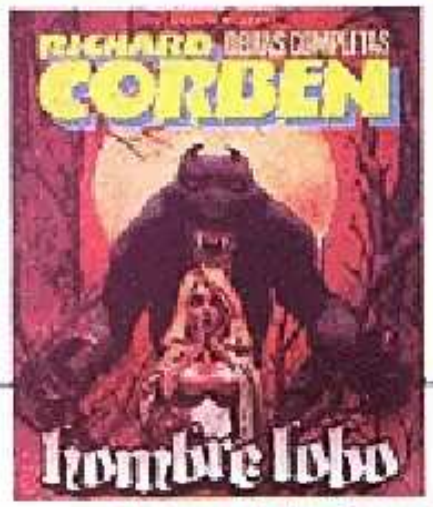

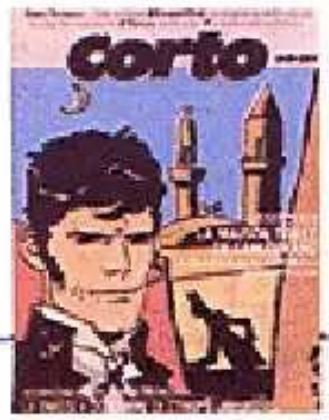

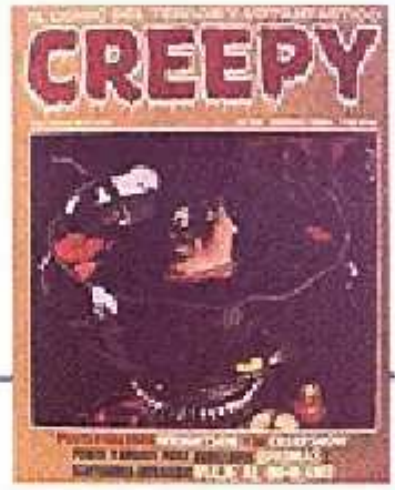

A lo largo de los años y más en la actualidad, debido a las modas y estilos que irrumpen cíclicamente en el panorama de las artes plásticas, el diseño de las portadas de comic sufre radicales cambios en manos de sus creadores. Podemos contemplar en esta página varios ejemplos de distintas concepciones de portadas de revistas y álbumes de comic.

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LA PORTADA DE COMIC

Para la realización de una portada destinada a un álbum de comic, el autor ha efectuado varios bocetos partiendo de la primera imagen de la página siguiente. Después de haber combinado los distintos elementos de dicha imagen, ha sido

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Observemos cómo ha sido manipulado con fotocopiadora el texto de la portada para conseguir un efecto de distorsión.

COLOR POR INDICACION

El paso siguiente consiste en indicar al grabador, sobre un papel vegetal, la gama de colores que deberá seleccionar para realizar los fotolitos correspondientes. A la derecha de la página podremos encontrar la indicación de porcentajes correspondiente a un degradado que cubrirá la tonalidad de la portada. Los textos que aparecen en la portada son entregados al grabador aparte.

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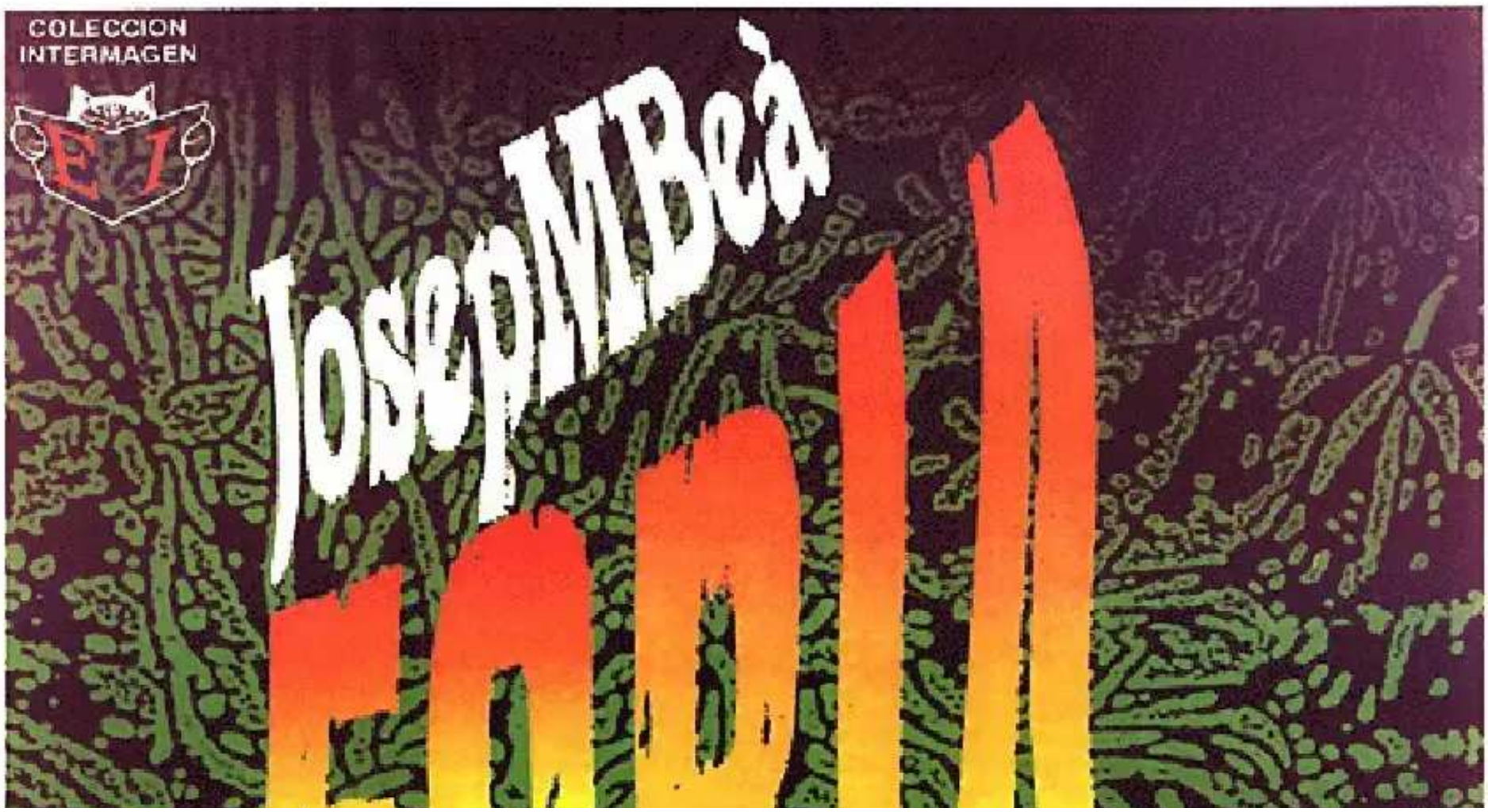

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EDITORIAL INTERMAGEN, S. A.

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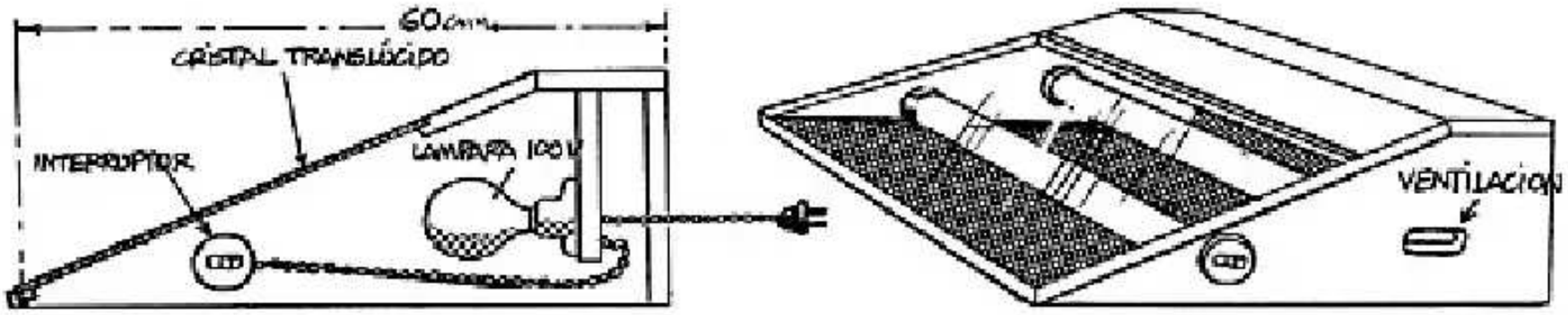
LA MESA TRANSPARENTE



Un utensilio de gran utilidad cuya presencia es necesaria en cualquier estudio de dibujo es la mesa transparente, calcadora, o mesa de luces. La función de dicho aparato no es otra que la de poder calcar una imagen, que por transparencia se proyecta en el papel que situamos encima de ella.

Existen en el mercado mesas muy sofisticadas y de grandes dimensiones que son utilizadas en los estudios de arte de agencias de publicidad, en laboratorios fotográficos, en editoriales, en talleres de artes gráficas, etc., cuyo alto precio de venta sólo las hace asequibles para dichas empresas por el continuado uso que hacen de ellas.

Muchos dibujantes optan por diseñar y construir ellos mismos su mesa transparente, pues no comporta ninguna dificultad.

A continuación describimos un sencillo modelo de sobremesa que podemos construirnos con muy poco dinero. Es muy conveniente pintar de blanco el interior de la «caja» para conseguir una buena refracción de la luz eléctrica, siendo preferible la instalación de un pequeño tubo fluorescente a la lámpara de incandescencia. Pueden aplicarse dos lámparas adicionales de color rojo y verde, cuya función es la de neutralizar dichos colores si los mismos aparecen en el reverso de la imagen que deseamos calcar. Deben practicarse a ambos lados de la «caja» orificios que faciliten la ventilación de su interior.

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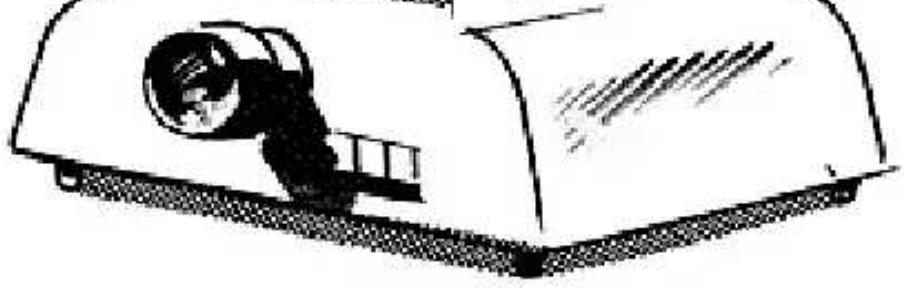
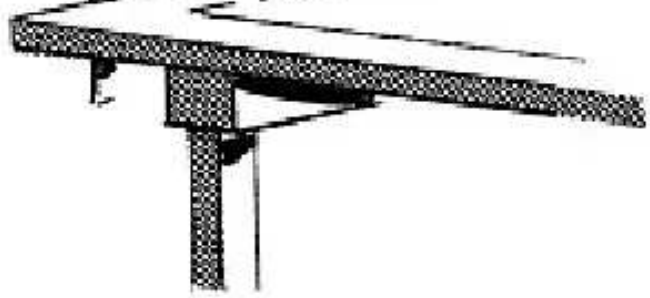
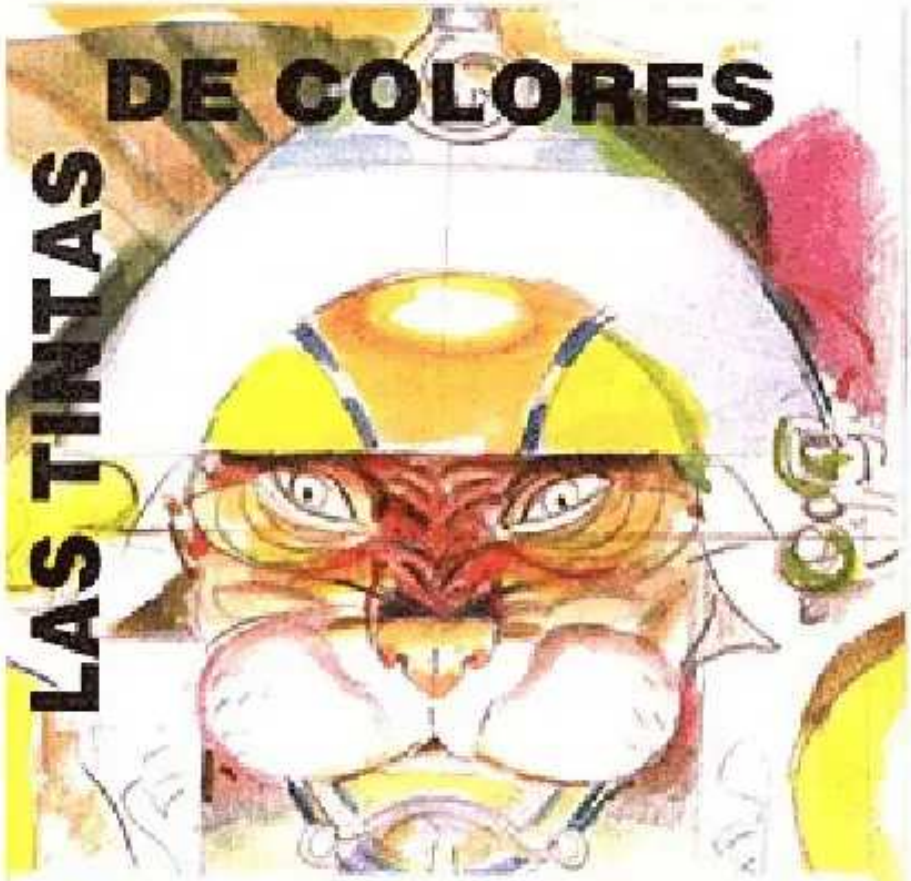
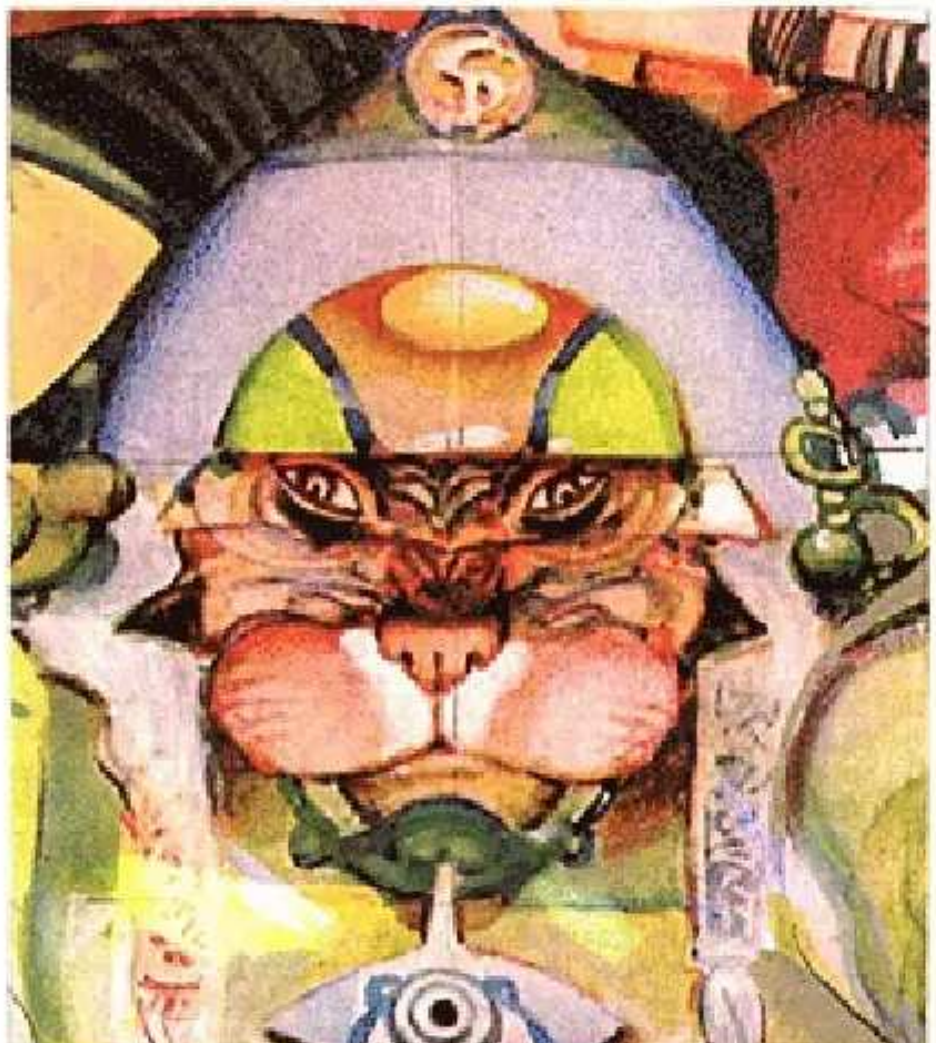




LAS TINTAS DE COLORES



En este detalle, correspondiente a la portada que podemos ver en la imagen número 4, el dibujo ha sido realizado a lápiz HB. A continuación se han practicado entonaciones con acuarela líquida. A partir del color base, se han ido elaborando los distintos volúmenes y zonas con la ayuda de tintas de



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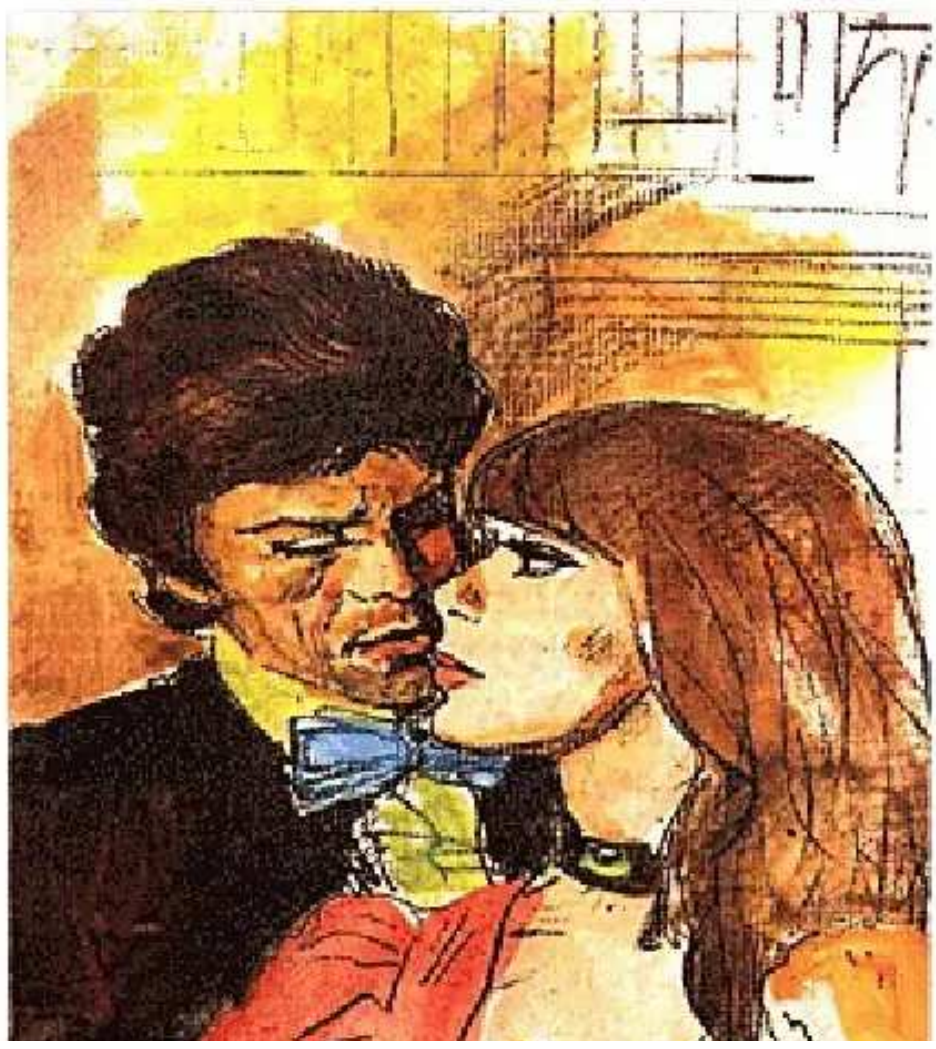

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EL COMIC INFANTIL

Así como, en el dibujo de comic para jóvenes y adultos, existe en la mayoría de casos una evidente relación con las proporciones reales de nuestro entorno natural, en el comic infantil las pautas proporcionales pueden considerarse como distorsiones de la realidad en base a una funcionalidad específica. Los esquemas corporales, la arquitectura, la naturaleza en sí, son modificados a voluntad por sus autores, convirtiéndolo todo en una alocada pero casi amable parodia del mundo real. Parodia donde los rasgos fisionómicos, el movimiento, el espacio, y las proporciones, juegan caprichosamente sin apenas limitación alguna. En dichos esquemas, de la luz se pasa a la oscuridad, sin apenas la participación de medios tonos.

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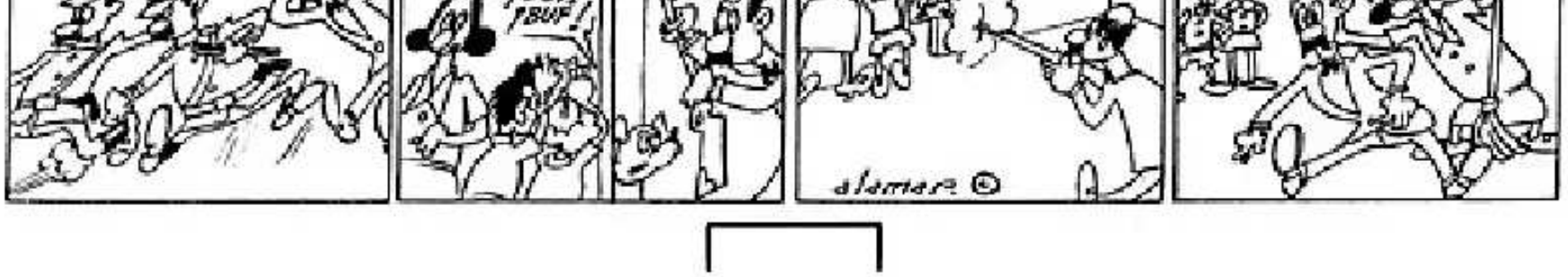
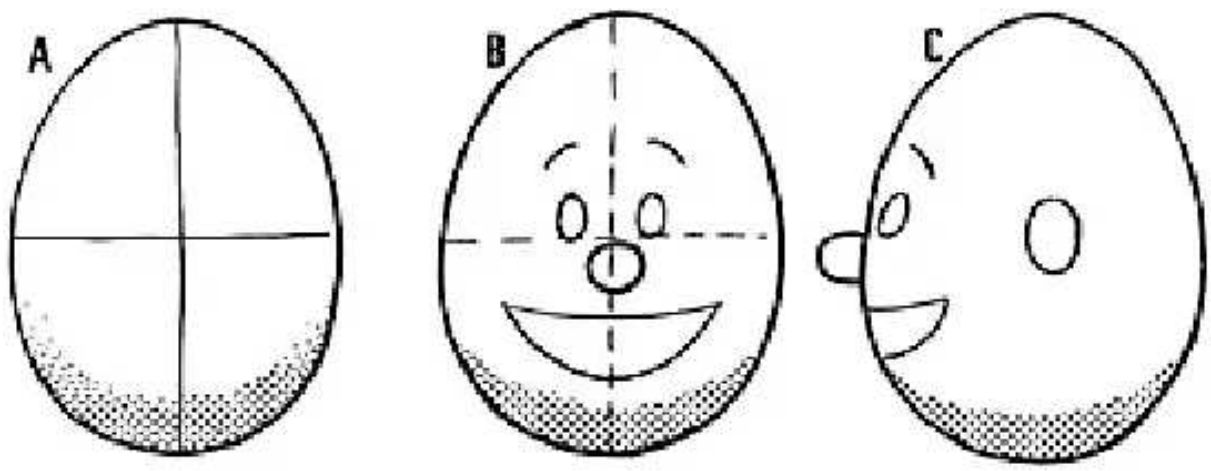


EL HUEVO DE COLON PARA EL DIBUJANTE DE COMIC

Coja un huevo y trace dos circulos tal como indicamos en la figura **A**. Dibuje las facciones (figura **B**). Aplique con plastilina nariz y orejas (figura **C**). Variando nuestro punto de vista, podremos estudiar las distintas perspectivas que nos ofrece dicho invento.



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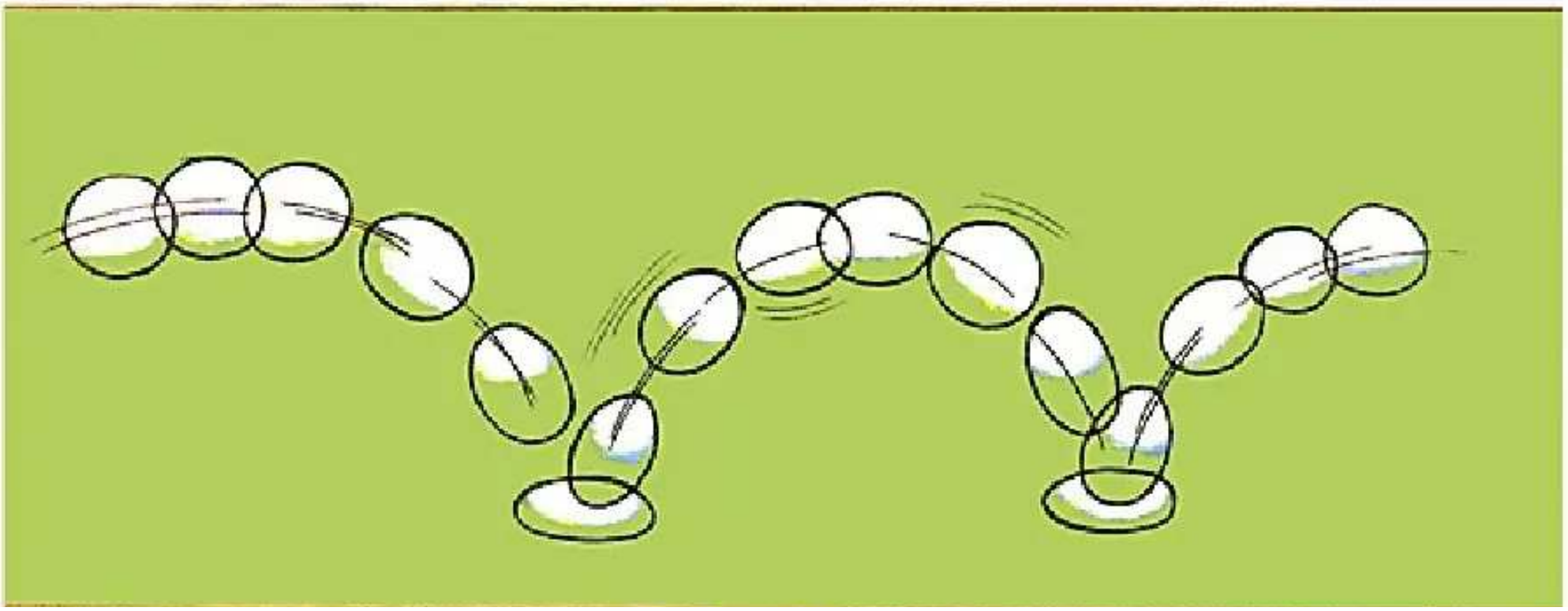
EL EFECTO RUBBER

Observando la filmación a alta velocidad de un balón de goma cayendo al suelo y elevándose del mismo después del choque, podremos apreciar la distorsión que sufre su forma esférica. La misma queda descrita en el dibujo. Esta deformación, debida al peso, presión del aire e inercia, es aplicada a las figuras utilizadas en el comic infantil, y sobre todo en el dibujo infantil de animación, para imprimir una especial elasticidad a sus personajes. Elasticidad que apreciamos en el dibujo.



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LAS EXPRESIONES, FORMULAS Y CLAVES

En el comic infantil, los dibujantes disponen de infinitas fórmulas y claves casi matemáticas para conseguir los tan característicos efectos de movimiento y acción de sus personajes. Una específica situación de las extremidades, una elevación especial de la cabeza de las figuras dibujadas, determinarán una actitud de carrera, de salto, de marcha, o de...

En el apartado de las expresiones faciales, podemos hallar una gran variedad de soluciones para que un rostro pueda adquirir, aplicando un determinado trazado, la actitud expresiva que se persigue.

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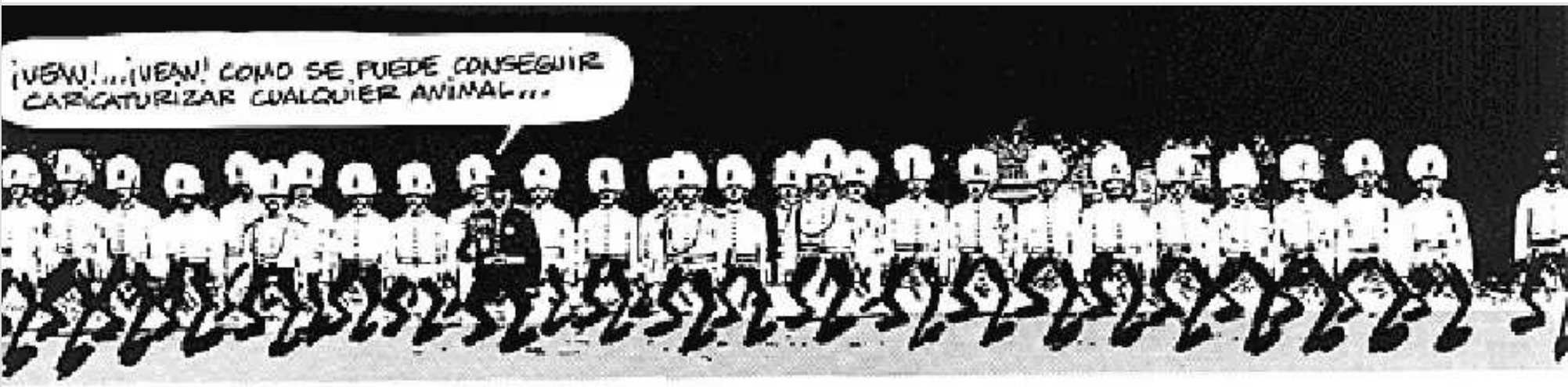

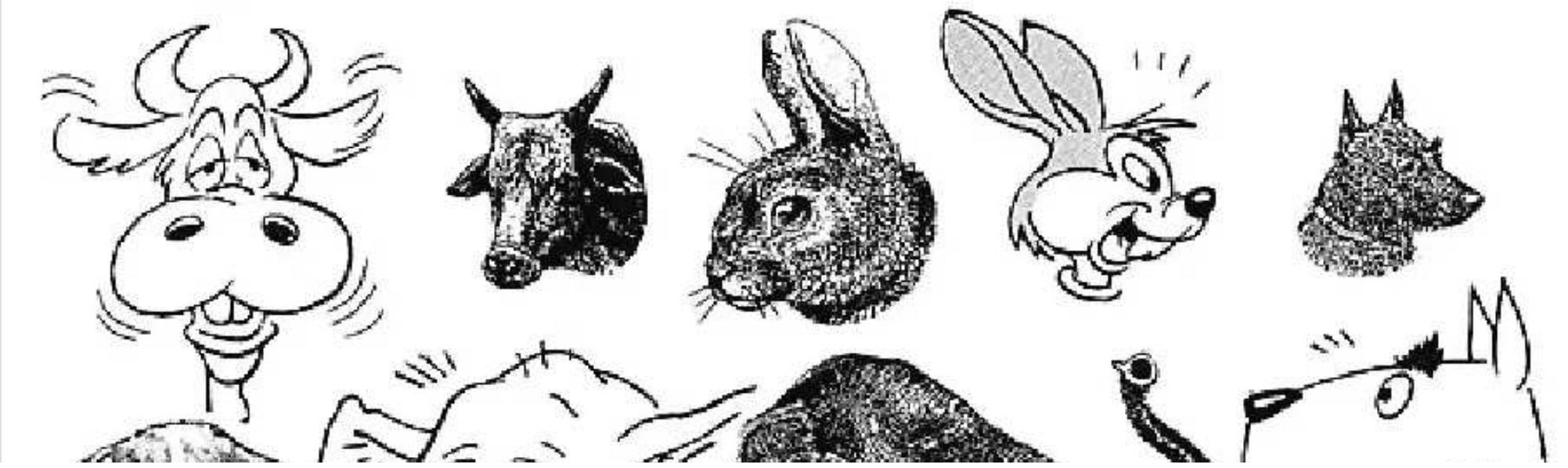

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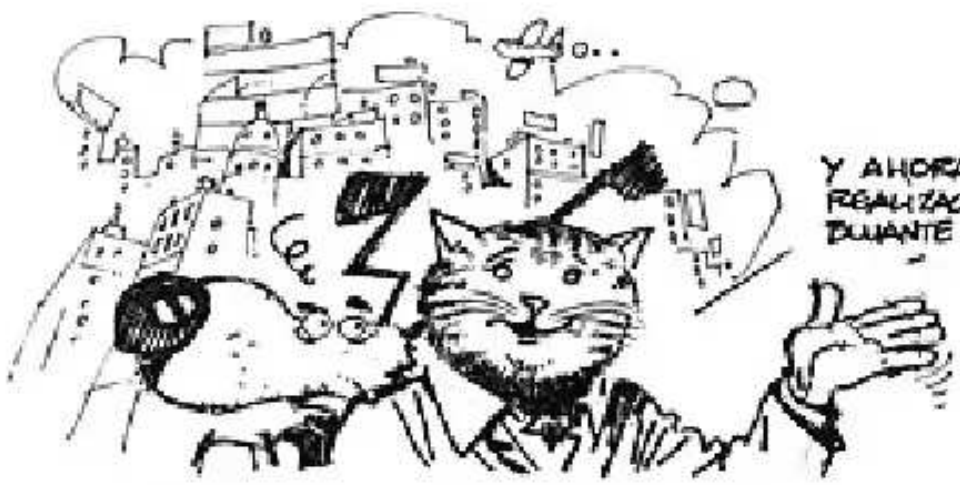

Y AHORA PASEMOS A CONTEMPLAR UNA AUTÉNTICA REALIZACIÓN PROFESIONAL, EJECUTADA POR EL DIBUJANTE SERRAT, ESPECIALISTA EN DIBUJO DE COMIC INFANTIL. OBSERVEMOS LA HABILIDAD Y DOMINIO DE LA PLUMA Y EL PINCEL EN EL TRAZADO DE ESTAS PÁGINAS ASÍ COMO LOS ESQUEMAS INICIALES REALIZADOS A LAPIZ.

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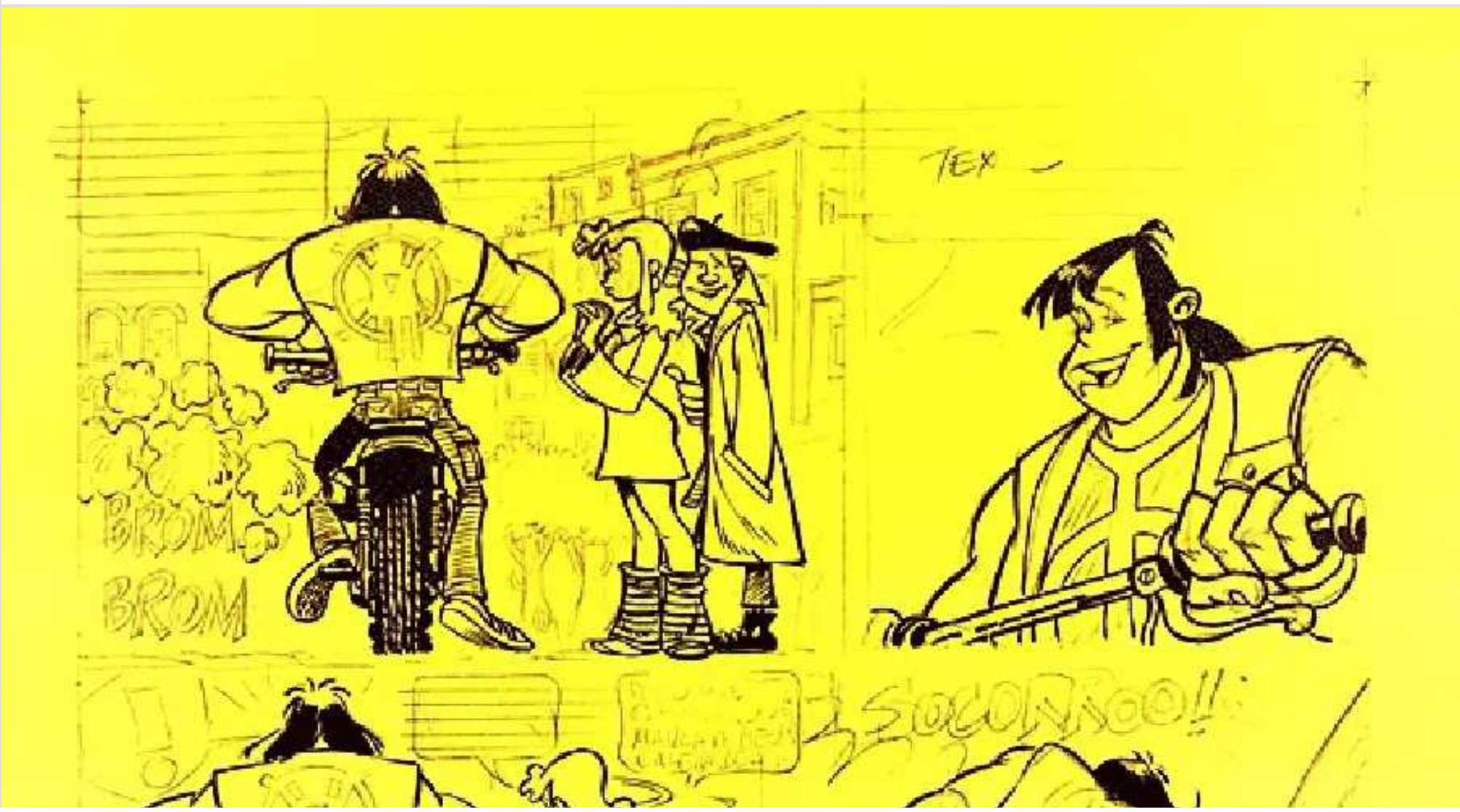
RESPUESTA A LA PREGUNTA FORMULADA EN LA PAG 192 :

LA FOTOGRAFÍA AUTENTICA ES LA QUE OCUPA LA PARTE SUPERIOR DE LA PÁGINA. EN LA INFERIOR Y EN LA PRIMERA FILA DE ABAJO, EL PERSONAJE SITUADO EN EL CENTRO DE LA MISMA, LLEVA DOS SOMBREROS: UNO QUE CUBRE SU CABEZA, Y OTRO QUE SOSTIENE CON LA MANO IZQUIERDA.



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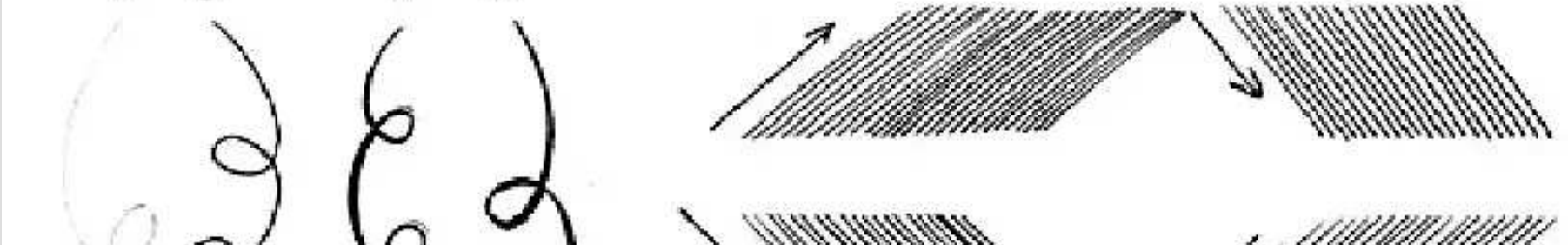
UN ANTIGUO EJERCICIO DISCIPLINARIO

A mediados del siglo xix se imponían en las más rígidas escuelas de dibujo europeas estos aparentemente ingenuos ejercicios para adquirir agilidad y dominio con la pluma y el pincel.

Dichos ejercicios eran practicados por los interesados cada día durante dos horas. Al poco tiempo, se obtenían unos sorprendentes resultados. ¿Alguien lo quiere intentar?

Trácense varias líneas a lápiz de arriba a abajo sobre una hoja de papel, formando curvas, rizos, y demás sinuosidades.
Sin levantar la mano, resígase con una plumilla de dibujo la línea a lápiz de arriba a abajo.
Igual que en el anterior caso, pero apriétese la pluma cada dos centímetros aproximadamente, con la intención de conseguir diversos gruesos en el trazado.
Repítase la misma operación, invirtiendo la dirección (de abajo a arriba).
Repítanse las mismas operaciones en otra hoja, pero sustituyendo la plumilla por un pincel.
Con plumilla, realícense trazados horizontales siguiendo la dirección que en cada caso indica la flecha.



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EL COMIC DE HUMOR

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POR FAVOR, HAZME REIR

Probablemente nos encontramos en un capítulo muy comprometido a la hora de tener que hablar de él, dándole un enfoque sobre sus sistemas técnicos. Me sería mucho más fácil recurrir a la exhaustiva documentación existente sobre la teoría e historia del comic de humor, y hablar de sus orígenes, intenciones, simbologías y propósitos, que considerar sus aspectos técnicos, que en definitiva es de lo que trata esta obra.

Es en esta faceta del comic donde los autores pueden manifestarse gráficamente con total libertad, no estando sujetos a fórmulas estéticas determinadas, ni condicionados por esquemas fijos.

¿Cómo se dibuja el comic de humor? Creo que la cuestión está mal formulada, quizá debiera preguntar: ¿Cómo se hace reír a un lector? ¿Cómo se provoca la sonrisa a una persona? Este es en definitiva el objetivo que persigue esta parcela del comic. En cuántas ocasiones nos hemos encontrado ante un amigo que, con muy buena voluntad, nos ha contado un chiste, una anécdota graciosa, una historia de humor, pero desgraciadamente los efectos provocados en nosotros han sido negativos, apenas nos hemos enterado de cuándo había acabado la historia. La misma, narrada por otro interlocutor de brillantes sistemas de expresión dialéctica, nos subyugan desde el inicio, manteniendo nuestro interés y atención en un constante suspense que de por sí ya nos somete a una predisposición favorable para conseguir el fin pretendido: la risa, la hilaridad. Bien, en la inteligencia o talento que ha puesto dicho interlocutor encontramos las claves y fórmulas indefinidas que el autor del comic de humor aplica en sus trabajos. ¿Cómo se aprenden estos sistemas? Quizá se trate de una determinada característica de la personalidad individual que permite analizar nuestro entorno social con una particular visión crítica. Dice la ciencia psicológica que el humor no es otra cosa que un mecanismo de defensa del ser humano ante situaciones que rechaza su inconsciente; una forma de ridiculizar una situación de temor. O hay quien dice que uno nace gracioso. Así pues, sean cuales fueran los motivos expuestos, dudo que sirvan para encontrar el exacto mecanismo que debe emplear un autor de comics de humor para que los mismos produzcan su específico efecto.

En el nivel plástico podemos encontrar la más variada gama de recursos gráficos empleados por los dibujantes. Hallamos desde una ejecución barroca, como es el caso del humorista Cobb, a una síntesis lineal como la de Ceppi. Descubrimos un conocimiento e

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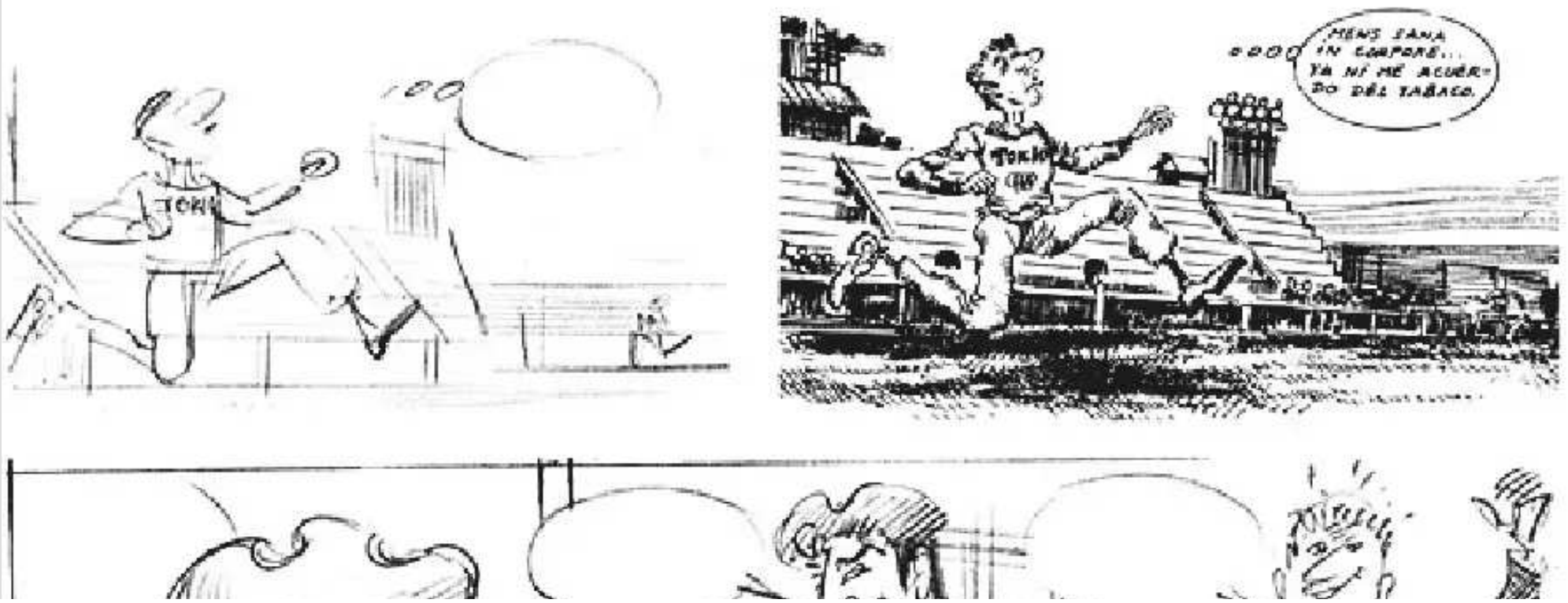
© Andreu Martín & Mariel

El dibujante Norton, después de realizar un boceto a lápiz, lo entinta sobre papel Schöller con plumilla de dibujo, y a continuación aplica medios tonos de lápiz con un difuminador.



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Manel Ferrer. Harto conocedor del dibujo anatómico humano, nos ofrece en estos dibujos su sistema de elaboración, donde podemos ver cómo a partir de un rápido boceto preliminar, realizado a lápiz, encaja las figuras para después entintarlas con plumilla de dibujo.

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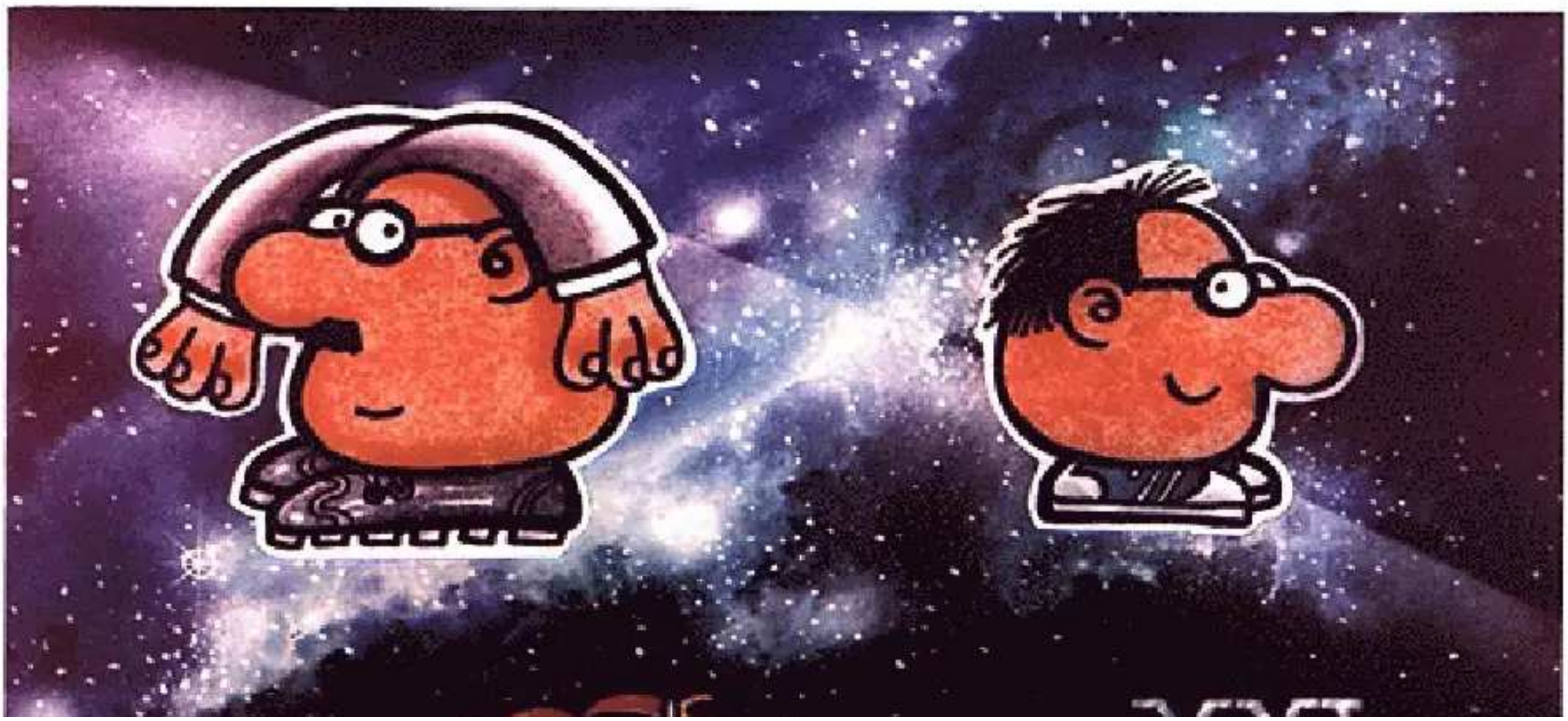
Con Forges nos encontramos ante un genio del humor. Un caso excepcional cuya popularidad como persona y artista nos limita a la hora de efectuar los comentarios que de él pudiéramos hacer. Forges nos comenta página por página el recorrido de realización que ha seguido para su definitiva consecución.



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Las presentes páginas corresponden a los originales de una colección de quince libros para la Editorial Orbis, cuyo contenido consiste en una serie de manuales en los que dos personajes, Crisp y Son, nos muestran y aconsejan que evitemos la inmensa cantidad de tonterías de las que los humanos somos capaces de cometer en pleno siglo XX.

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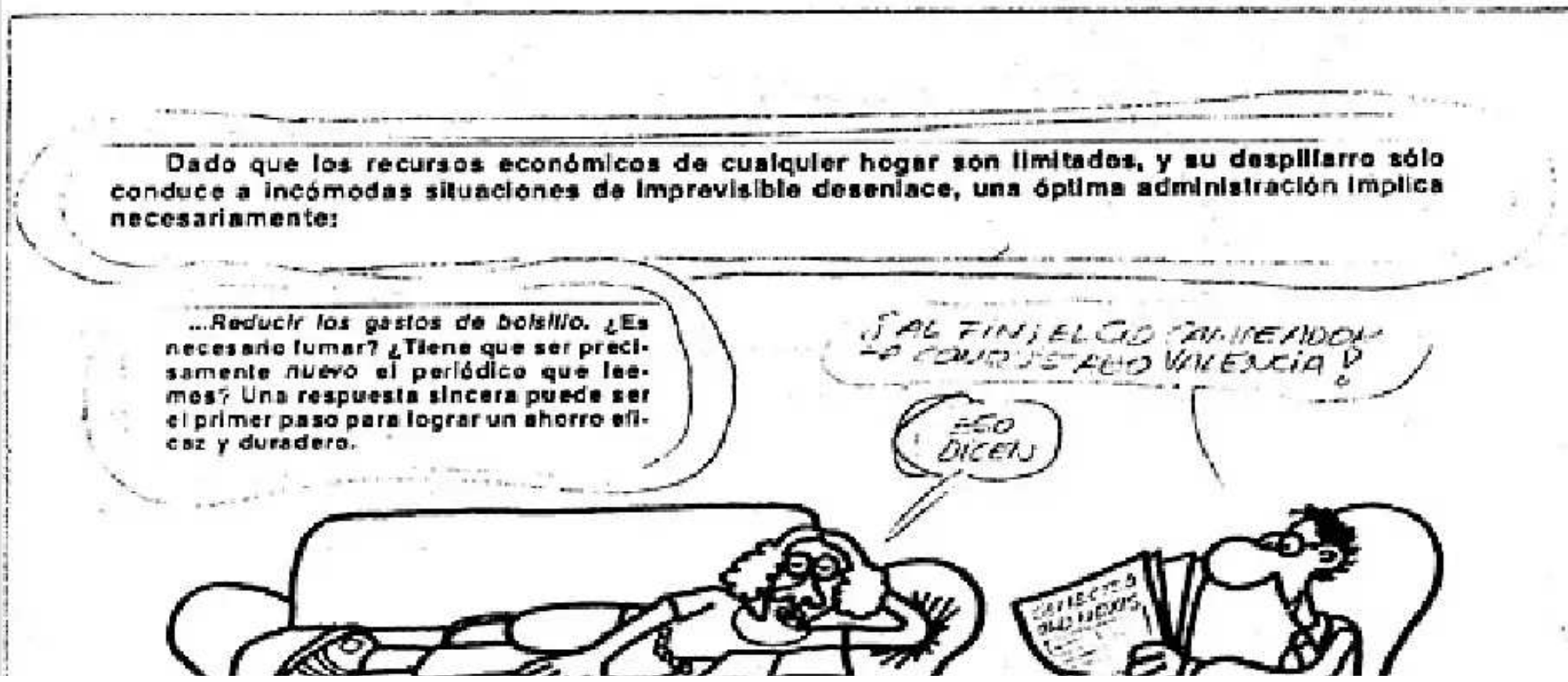
Una vez escritos los textos «serios» (Crisp habla con textos de fotocomposición), son pegados en sus correspondientes páginas y dibujados directamente a tinta los personajes más importantes de cada viñeta, que nunca son bocetados a lápiz, salvo contadísimas ocasiones. Forges escribe directamente y sin guión previo los textos a lápiz.



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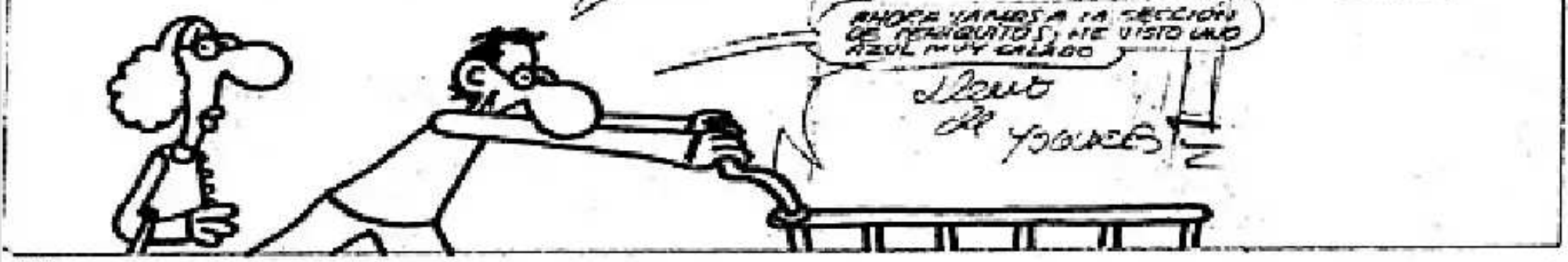

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Los textos son remitidos a Antonio González Betrunquen, que rotula siguiendo la letra del autor y entinta si hay algo bocetado.

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Como esta obra va a ser producida en varios idiomas, la rotulación se realiza sobre papel vegetal, dejando en el original los bocadillos en blanco para poder rotular sobre otro papel vegetal en alemám, inglés, etc., con un ordenador Dinotrow 2000.

LOS VIAJES DE PAREJAS

Para huir de la monotonía diaria, el hombre del siglo xx ha inventado algo tan extraordinario como son los viajes a cualquier parte; no importa a dónde, lo importante es salir. Junto a este anhelo generalizado existe una creciente tendencia, cuando se trata de parejas, en buscar otra pareja amiga para combatir los placeres del viaje, pues se entiende que la compañía consigue un mayor entretenimiento.

Para planear el lugar y forma del viaje, se suele organizar una cena en donde se contrastan pareceres y se toman decisiones.

HORROROSO

A PARÍS NI HABLAR, QUE ESTÁ TODO CARÍSIMO

PUES A VENECIA NI HABLAR, QUE ME DA LA DESPRE

A MÍ EL SAHARA ME DA MIEDO

AMSTERDAM NI MENCIONARLO, HACE UN FRÍO QUE

Un problema a resolver: *dónde «colocar» a los niños* de ambas parejas en los días que sus padres están ausentes.

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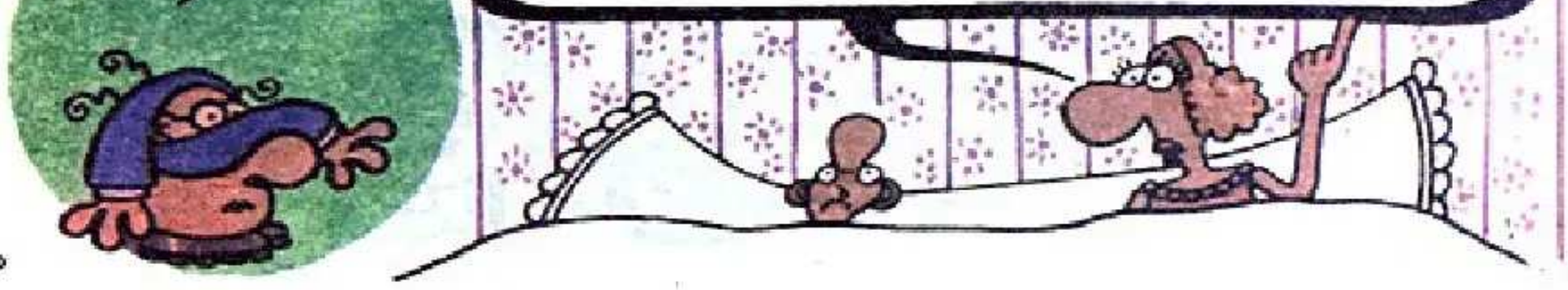

Cuando se han terminado de rotular, el dibujante Alfonso Azpiri, gran conocedor del color, le aplica el mismo y fondea, quedando el original listo para la impresión.

LOS VIAJES DE PAREJAS

Para huir de la monotonía diaria, el hombre del siglo XX ha inventado algo tan extraordinario como son los viajes a cualquier parte; no importa a dónde, lo importante es salir. Junto a este anhelo generalizado existe una creciente tendencia, cuando se trata de parejas, en buscar otra pareja amiga para combatir los placeres del viaje, pues se entiende que la compañía consigue un mayor entretenimiento.

Para planear el lugar y forma del viaje, se suele organizar una cena en donde se contrastan pareceres y se toman decisiones.

HORRIBLE

A PARÍS NI HABLAR, QUE ESTÁ TODO CARÍSIMO

PUES A VENECIA NI HABLAR, QUE ME DA LA DEPRE

A MÍ EL SAHARA ME DA MIEDO

AMSTERDAM NI MENCIONARLO; HACE UN FRÍO QUE PELA

Un problema a resolver: dónde «colocar» a los niños de ambas parejas en los días que sus padres están ausentes.

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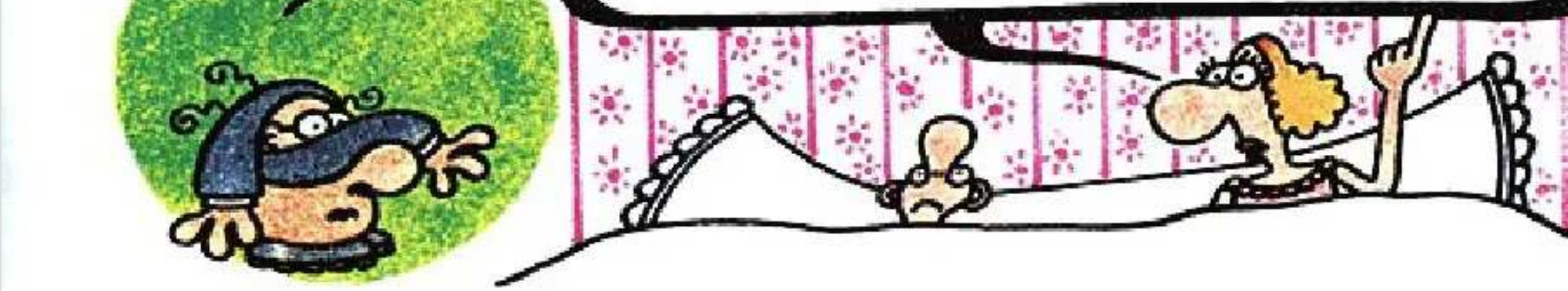

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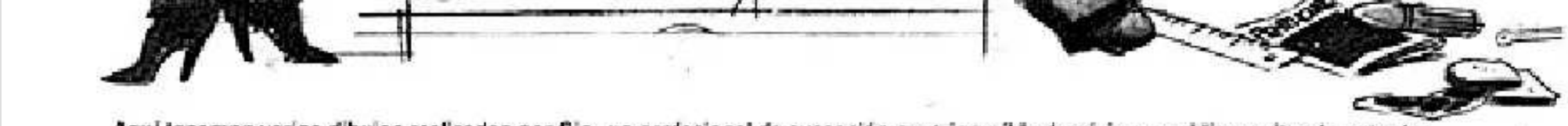

Aquí tenemos varios dibujos realizados por Gin, un profesional de excepción cuyo increíble dominio nos obliga a situarlo entre los más grandes dibujantes de humor del mundo. Su intuitivo conocimiento del dibujo, así como de las fórmulas técnicas del color, lo convierten en un envidiable estilista de difícil alcance.

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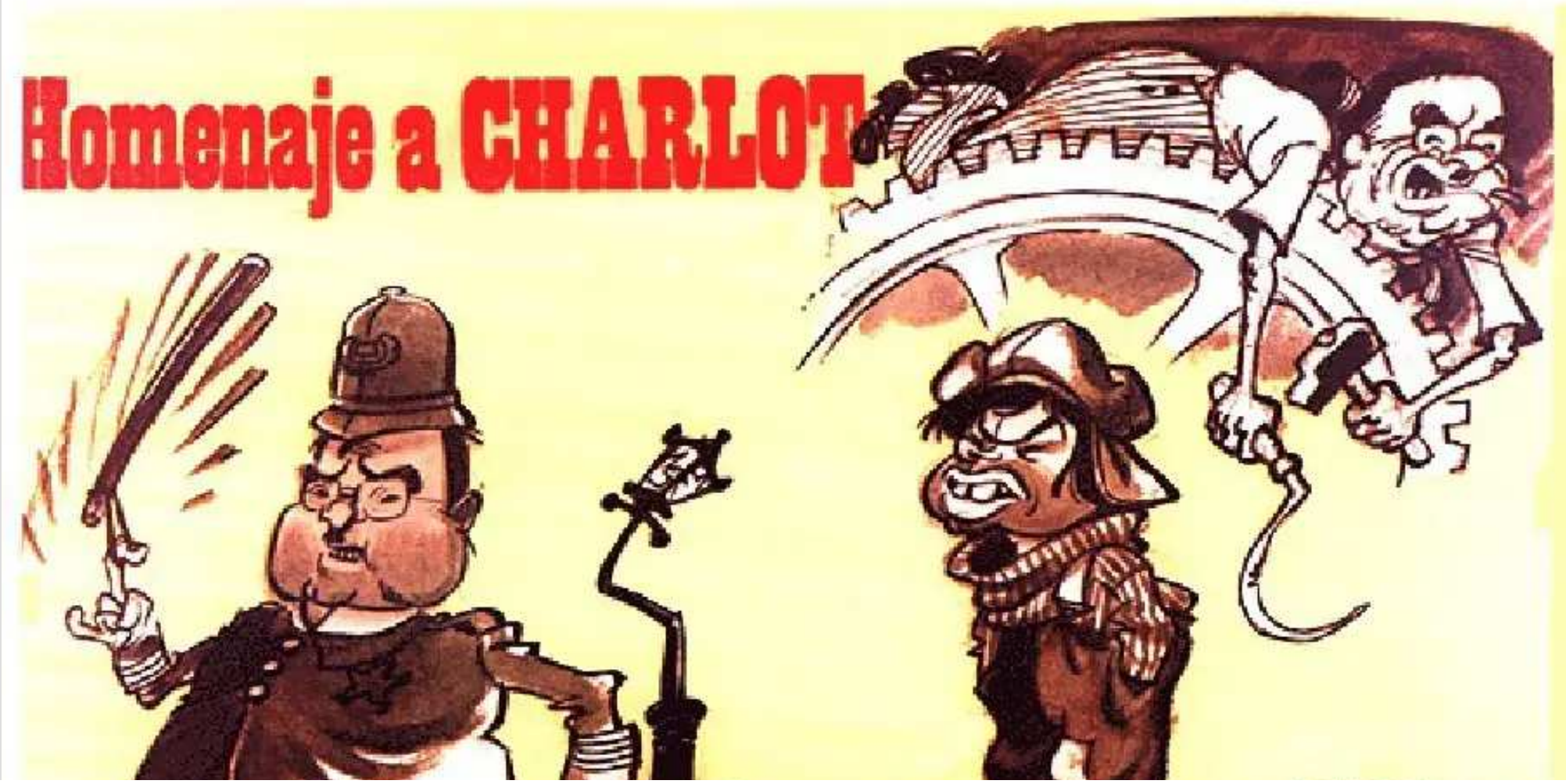

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El dibujante Kim siempre nos ha sorprendido por su meticulosa y laboriosa ejecución plástica. La asombrosa facilidad con que dispone a las multitudes humanas en sus obras sin caer en los confusionismos en que se acostumbra a caer habitualmente, nos situa a este autor en un plano de realización cuyo acceso ofrece enormes dificultades, y que sólo se consigue a través de un continuado ejercicio de experimentaciones.

Kim utiliza para sus trabajos un papel de textura mate donde pasa sus dibujos, después de haber realizado algunos bocetos previos. Posteriormente entinta con plumilla de dibujo y colorea con acuarelas, anilinas, tintas, óleos, etc.

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© Kim

Oscar. Este autor es quizá, junto con Forges, Ivá, Mingote, Perich, Martín, Máximo, Chumy Chúmez, Ja, Vázquez, uno de los que gozan de más popularidad en nuestro país por su constante presencia desde hace años en la prensa y en las mejores revistas de humor. Su característico dibujo, de aparente sencillez, consigue acertar en lo que desea ver el lector en el comic de humor. Para sus realizaciones, Oscar ejecuta algún boceto previo, muy rápido, donde queda concentrada la idea, para luego plasmarla al papel.

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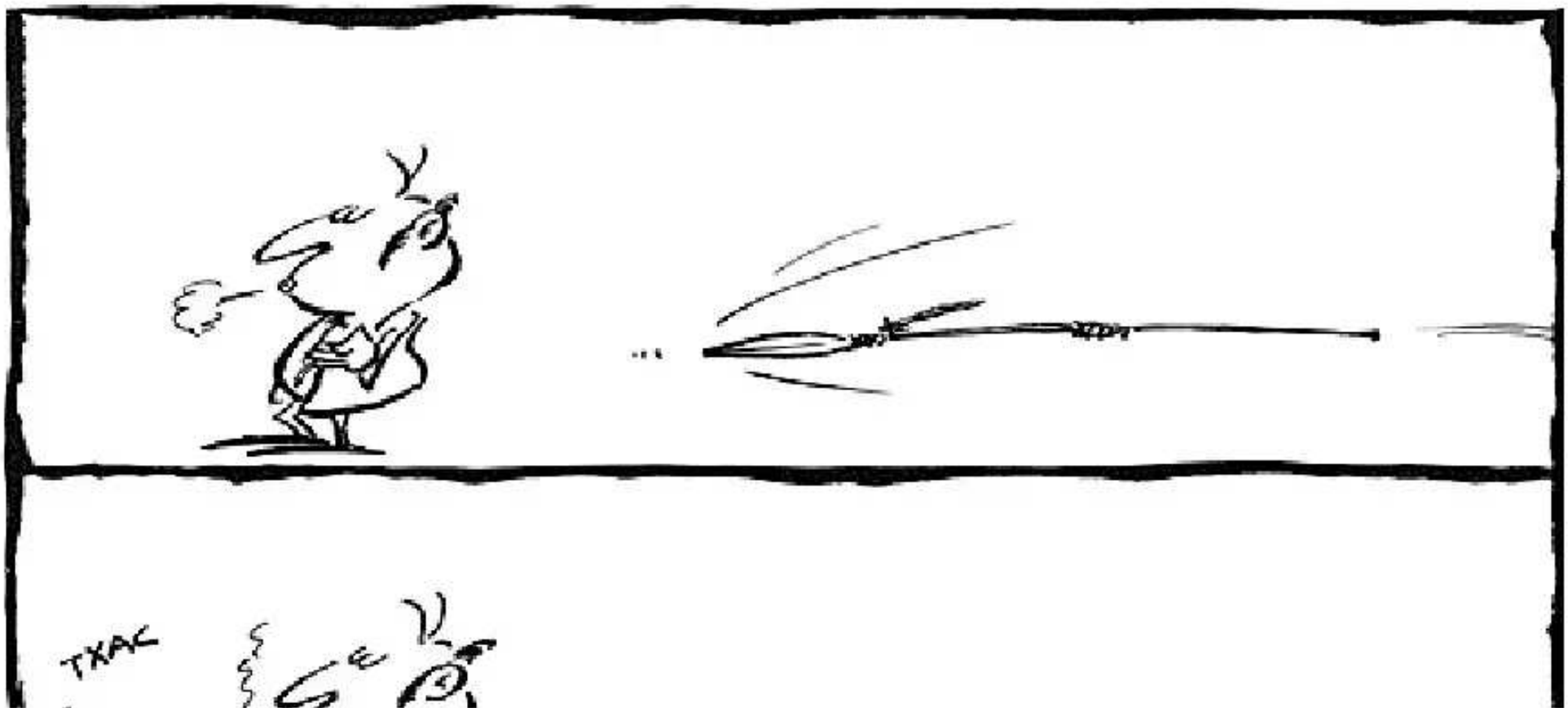
Hacienda
los Chivatazos
video-clip y breaking
exámenes

© Oscar

En esta página podemos contemplar cómo el dibujante Bosch consigue con gran habilidad una simplificación de líneas que, al eliminar superfluos elementos de grafismo, logra que la función de la historia sea directa y contundente.



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ZAPATILLAS OBRERO CHINO
(ENCARGAR A UN AMIGO DEL P.C.)

ROPA INTERIOR.
USAR BRAGAS ANTIGUAS DE ALGODÓN, TIRANDO DE ELLAS HASTA LAS TETILLAS PARECEN UN "BODY"

GAFAS TIPO" RISKY BUSSINES"
HAY "RAIBAN" (VALEN UN HUEVO)
BUSCA IMITACIONES. HAY LA TIRA.

CORTE DELANTERO AL CEPILLO.
COGOTE TIPO "MILI"

PIEL COLOR BLANCO ACEITUNADO
(EVITAR EL SOL)

DAS)

ENDIENTE OJO ALEMAN.

COLITA PELO...
DISPONIBLE EN POSTIZO, PARA QUITARSE EN CASA LOS "PAPIS" O EN EL "CURRO"

IMPRESCINDIBLE!!!
UNA HAMBURGUESA SIEMPRE EN LA MANO...
(SI TE DA ASCO, NO HACE FALTA QUE TE LA COMAS)

SI ERES MARCHOSO, PONTE LA CHAPA DE ALGÚN ROCKERO...
(SI ERES ALGO "CARQUILLA" PONTE UNA DE JULIO IGLESIAS.)

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LA CARICATURA

Este plano de realización ha gozado históricamente de gran prestigio popular. La caricatura no es otra cosa que una parodia crítica de la realidad. La caricatura humana, acentuando, disminuyendo y acusando los rasgos más determinantes de la fisonomía humana, consigue mostrarnos esta otra cara de la realidad, mordaz, satírica, sarcástica, a veces amable y otras ofensiva.

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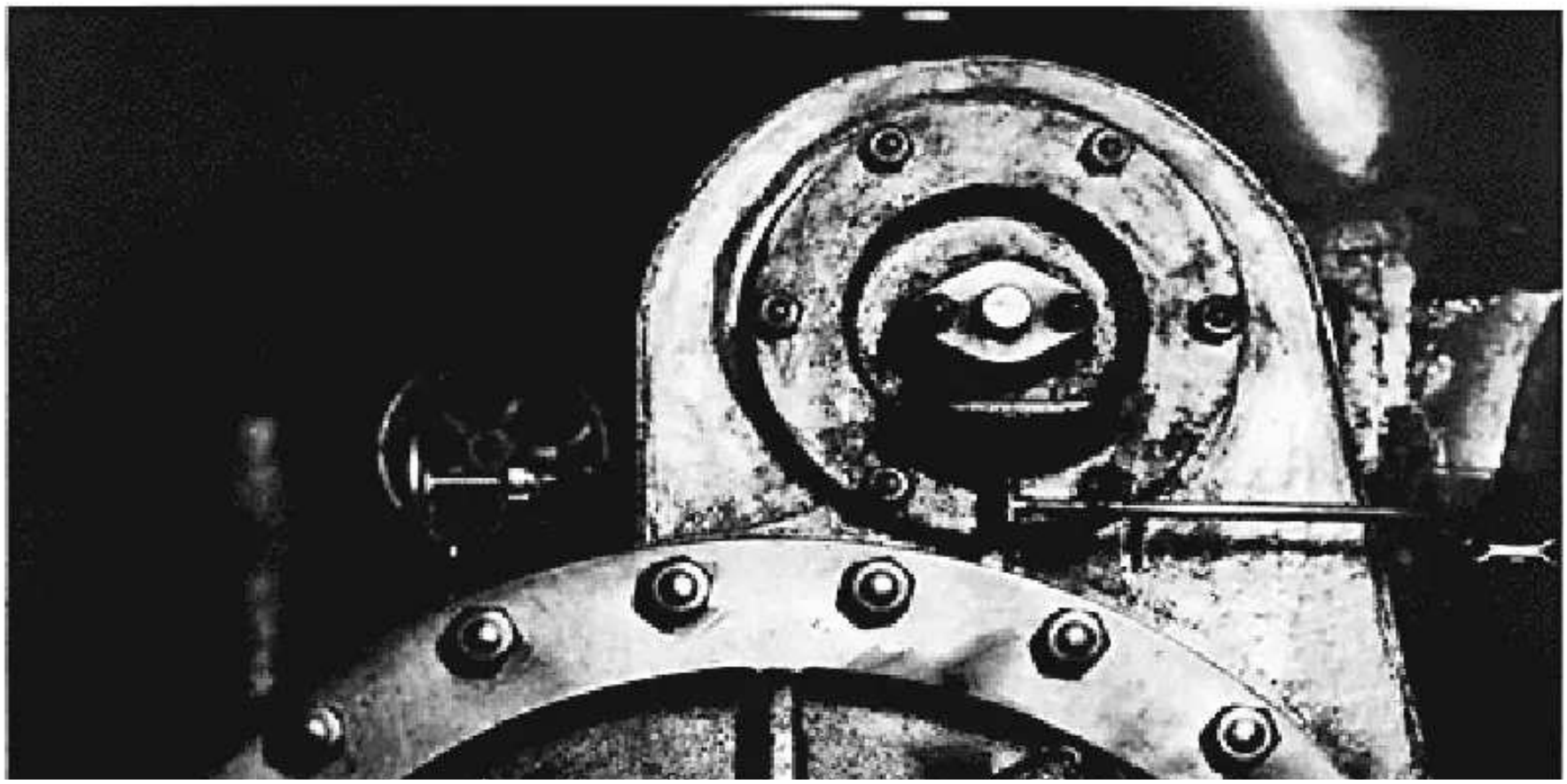

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EL PROCESO INDUSTRIAL

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un amable trabajo de corte didáctico sobre variados aspectos del comic, presentando a dibujantes de fama internacional como Caniff, Robbins, Raymond, Eisner, Foster, etc., y sus obras, comentando algunos sistemas de realización empleados por los mismos. El libro como tal es muy interesante, pero lo que le adjudica su auténtico valor es el lejano año en que fue editado. Si en la actualidad los miles de aficionados al comic constituyen sólo una minoría de lectores del país, en el año en que el libro de Freixas apareció al mercado, los interesados en la historia del comic eran realmente muy pocos. Puedo manifestar que con las imágenes de aquel libro pude aprender mucho por el efecto subyugante que las mismas ejercían sobre mí. Aquel pequeño tratado me ha acompañado como un fiel amigo durante muchos años a través de todos los estudios en que he tenido una mesa de dibujo.

No me importa en absoluto el resultado peyorativo que pueda extraer cualquier profano o no en la materia sobre el análisis de aquel libro. Sólo quien ama el comic puede entender sus imágenes, y captar mágicamente sin necesidad de palabras los conocimientos de su autor. Mi único deseo es que en algún momento de un lejano futuro alguien, una sola persona, tú, querido lector, puedas sentir por un viejo libro llamando «La técnica del comic» lo mismo que yo sentí por ese mi viejo y querido libro de Emilio Freixas.

EL PROCESO INDUSTRIAL

PRODUCCION EDITORIAL Y MAQUETACION

Cuando el original es entregado a la editorial, son comprobadas sus medidas para evitar cualquier error de proporción a la hora de ser reproducido.

A continuación, y a través del siguiente documental fotográfico, podremos seguir paso a paso los diferentes procesos a que está sometido un original de comic hasta que llega a las manos del lector en forma de publicación.

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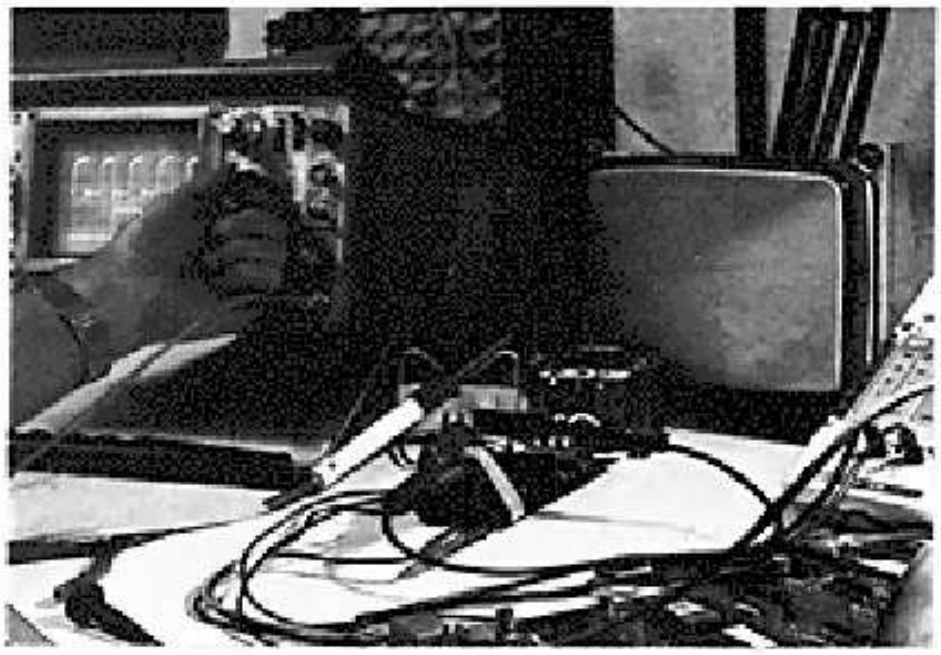
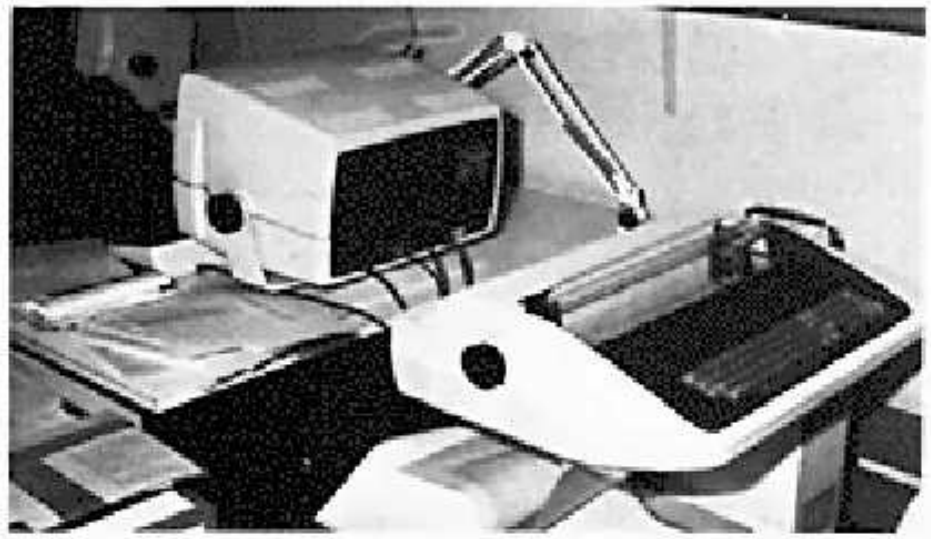
...conservar en la editorial una referencia del material destinado a la edición.

FOTOCOMPOSICION DE TEXTOS Y MONTAJE





Una vez escrito a máquina el borrador de los textos...

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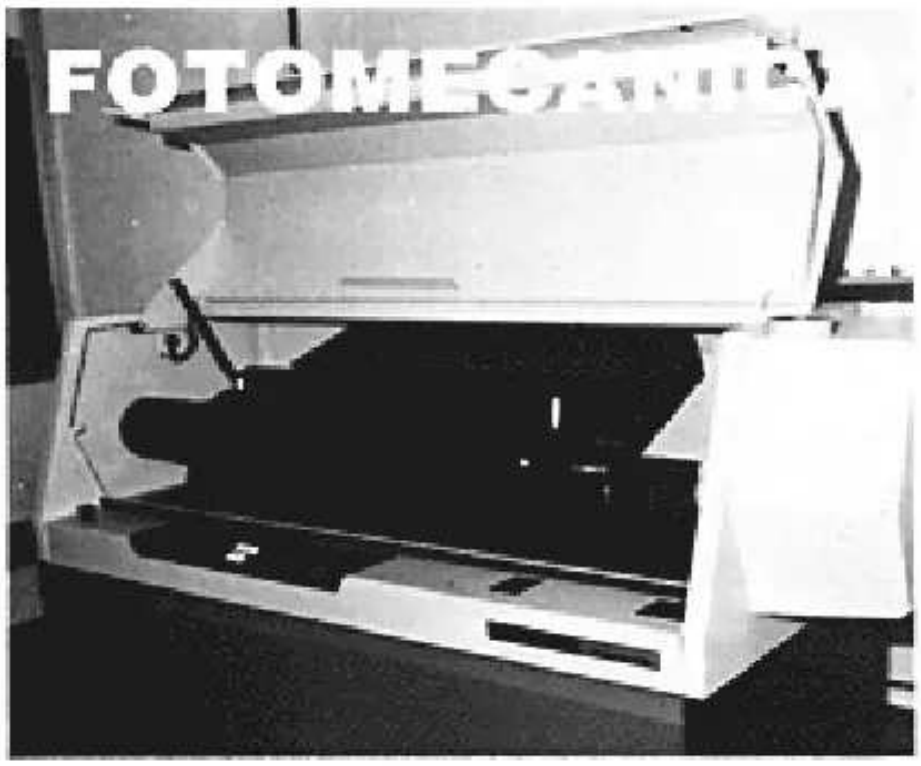
Una vez el texto es devuelto a la editorial, el maquetista inserta el mismo sobre el original y en su lugar correspondiente...

...calculando las medidas y proporciones adecuadas para poder ser posteriormente reproducidas.

FOTOGRABADO Y FOTOMECÁNICA

El original, con los textos incluidos, está en manos del fotograbador, cuya labor será la de producir los fotolitos (películas), para lo cual puede utilizarse la cámara P.M.T. (cámara de transparencia fotomecánica) o el *scanner*. La función de ambos aparatos es sencillamente la de realizar un proceso fotográfico sobre película transparente.



...de fotomecánica y tramado. La mayoría de los scanners funcionan con reflexión de colores y transparencias. Pueden alterar

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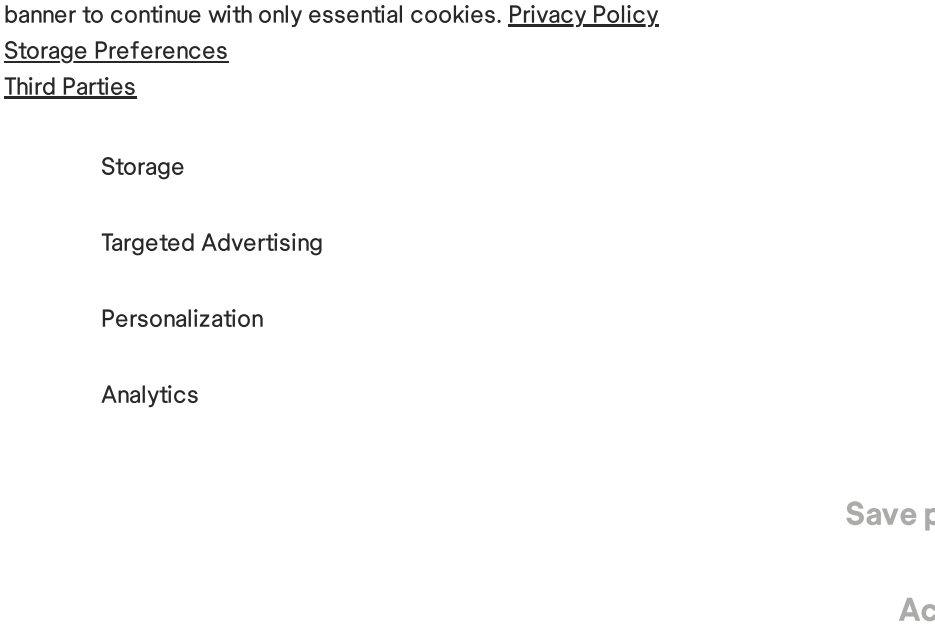
En poco tiempo se obtienen los fotolitos correspondientes al original que ha sido aplicado al cilindro del scanner.



Cada película es analizada detenidamente con la intención de descubrir defectos o inconvenientes no previstos.

Los fotolitos son examinados cuidadosamente en una mesa de luces (mesa transparente).

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Pero aún hoy en día se valora mucho más el conocimiento y la experiencia del profesional dedicado a esta meticulosa tarea.

Una vez realizados los fotolitos, cuatro (magenta, cyan, amarillo y negro) para el color y uno para el negro, son sometidos a un proceso rápido de reproducción.

Después de preparar las planchas precisas, se colocan sobre ellas las películas, y se exponen a una luz ultravioleta, de modo que la imagen queda transferida a la plancha.

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Los fotolitos están ahora en el departamento de montaje, donde son dispuestos, según el orden correcto en que deberán ser impresionados sobre la plancha.

Para esto son colocados dichos fotolitos en una base de acetato transparente para evitar su movilidad.

La plancha puede ser de cinc, aluminio, acero inoxidable o papel procesado. En este caso se trata del primer tipo. La misma se prepara recubriendo su superficie con una emulsión fotográfica sensible a la luz.

Esto se suele hacer en un aparato (torniquete) que gira mientras se aplica la solución, para que la misma se extienda uniformemente sobre toda la superficie.

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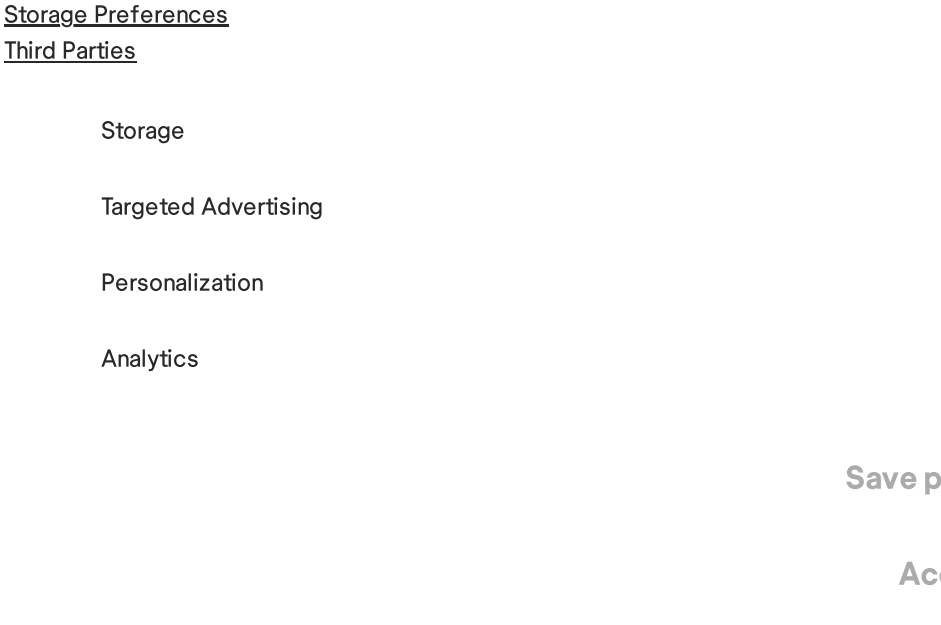
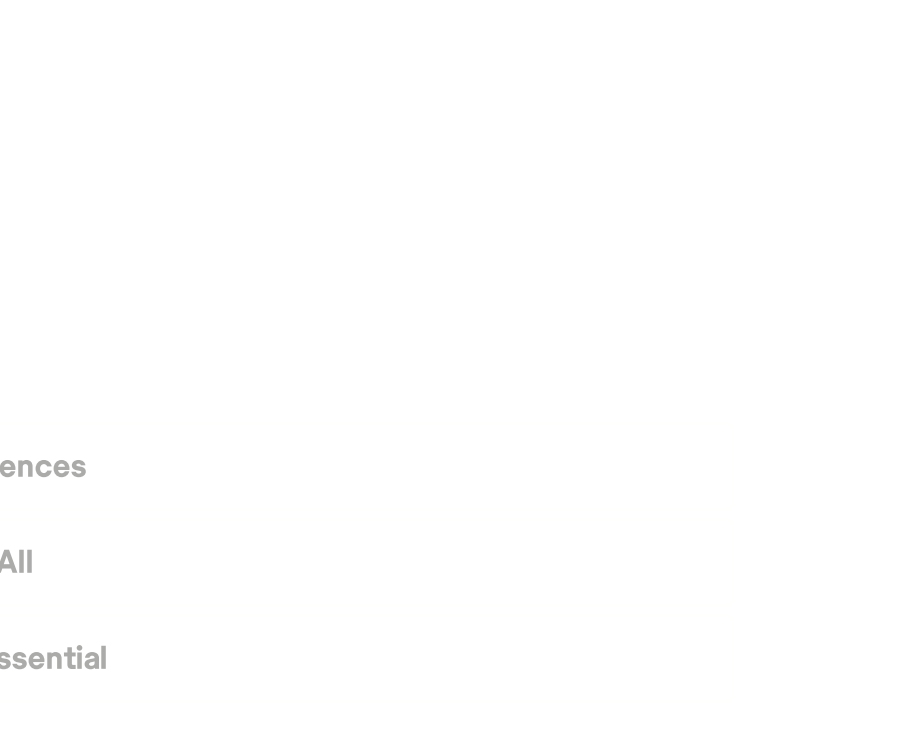
...y la misma se expone a una luz de gran intensidad.



Después de la exposición, se trata la plancha con un revelador en emulsión compuesto de laca y goma en una solución de ácido.



Esto disuelve el revestimiento que no se ha expuesto a la luz, dejando goma en las zonas que no se van a imprimir, y laca en la imagen.

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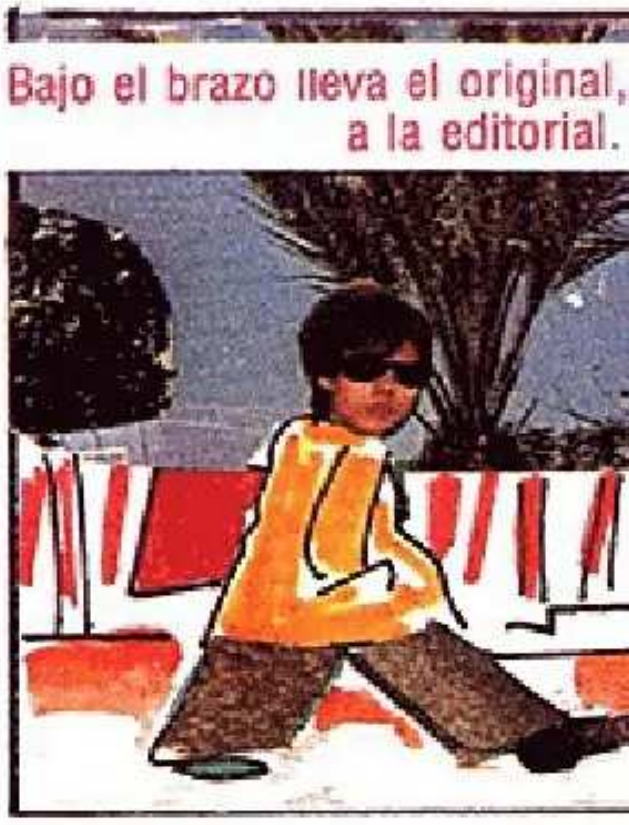

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Una plancha ha de servi

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para poder imprimir.

Qué ruido, que estruendo, la máquina está imprimiendo.

Por fin sale una hoja, bonita como una rosa.

Qué máquina más moder
y se encua

Los comics, apilados en un montón,
están como amigos en una reunión.

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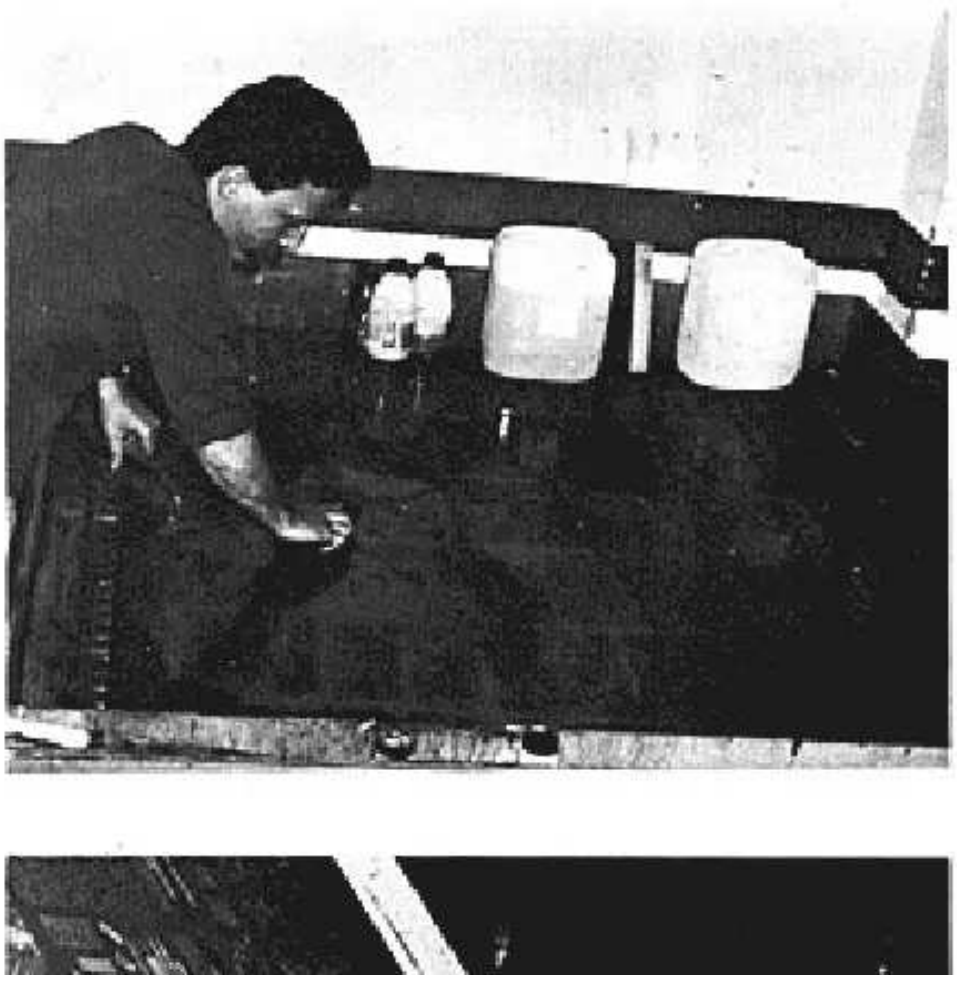

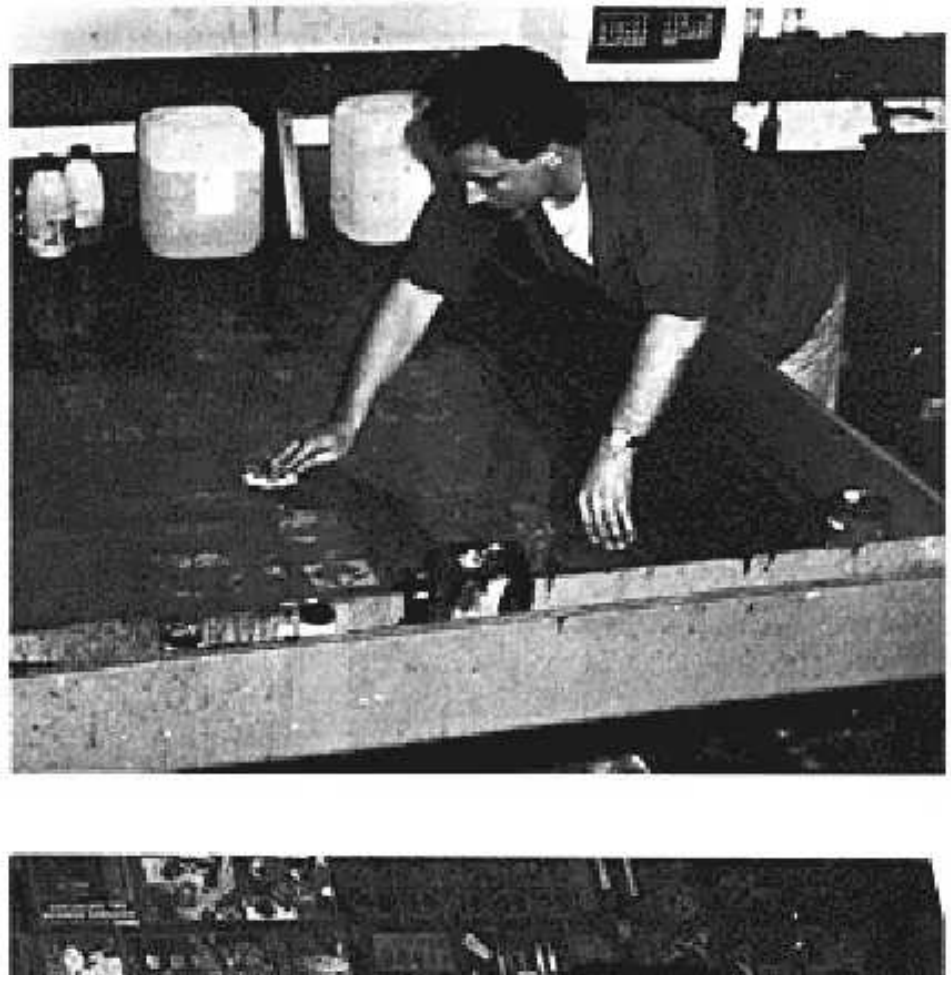

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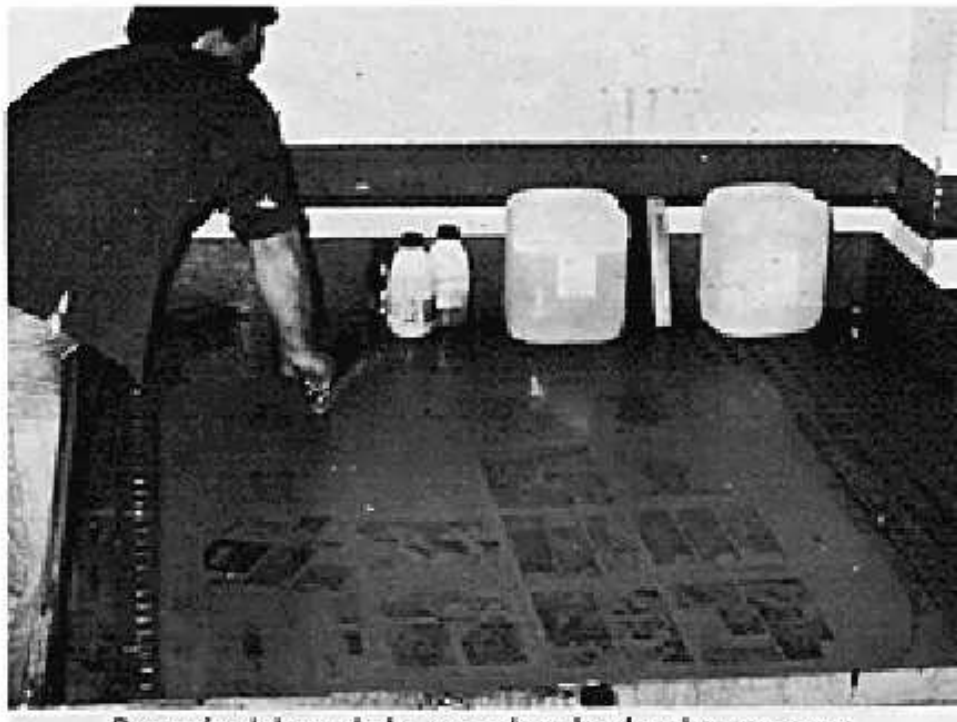

Después del revelado, se aclara la plancha con agua.

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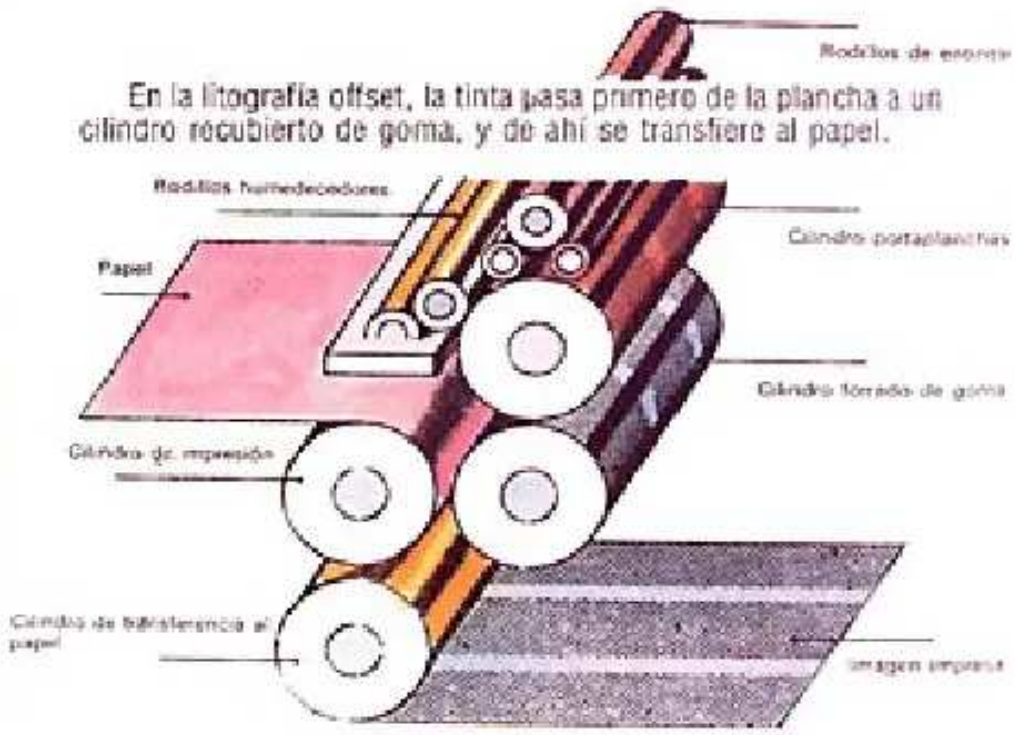
Por último, se recubre con una solución protectora de goma arábiga...

...y a continuación la plancha ya está dispuesta para ser llevada a la máquina de impresión.

REPRODUCCION E IMPRESION



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Una vez en la sala de máquinas, se dispone una de ellas para el tiraje.

Podemos observar cómo el papel destinado a la impresión es introducido en la máquina.

Las planchas son montadas alrededor del cilindro de la prensa, la cual entra en contacto con dos sistemas de rodillos: para humedecer y para entintar.

Los rodillos humedecedores aplican a la plancha una solución de agua, goma arábiga y ácido. Esto prepara la imagen para retener la tinta y las zonas sin imagen para repelerla.

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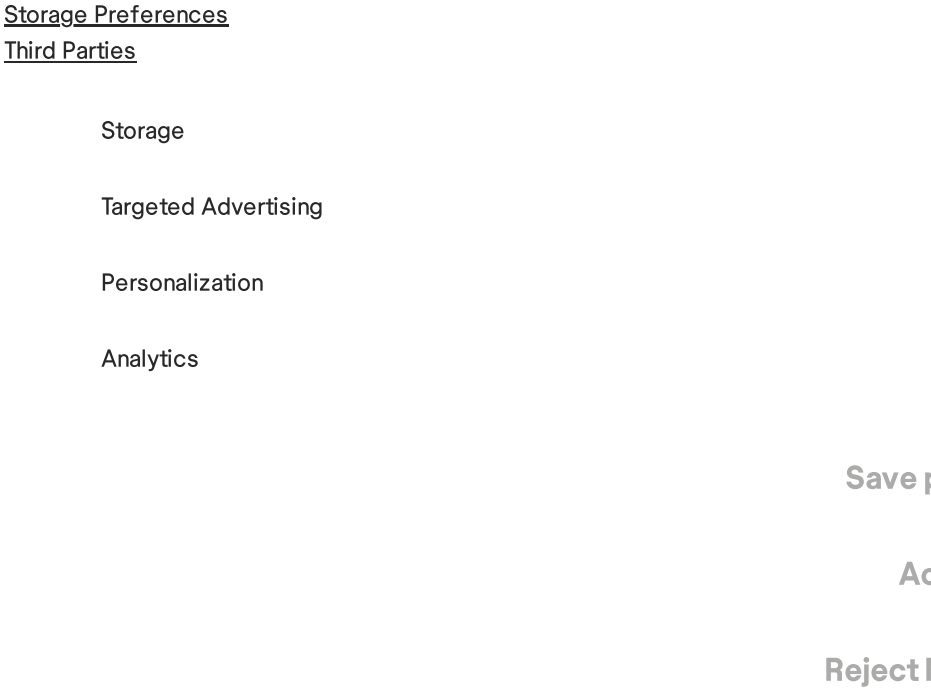
La hoja es obervada a través de un cuentahilos para ver si los registros de impresión coinciden debidamepte y en caso contrario poder ser corregidos.



Se procede otra vez a poner la máquina en funcionamiento.

Varios detalles de la máquina impresora funcionando.

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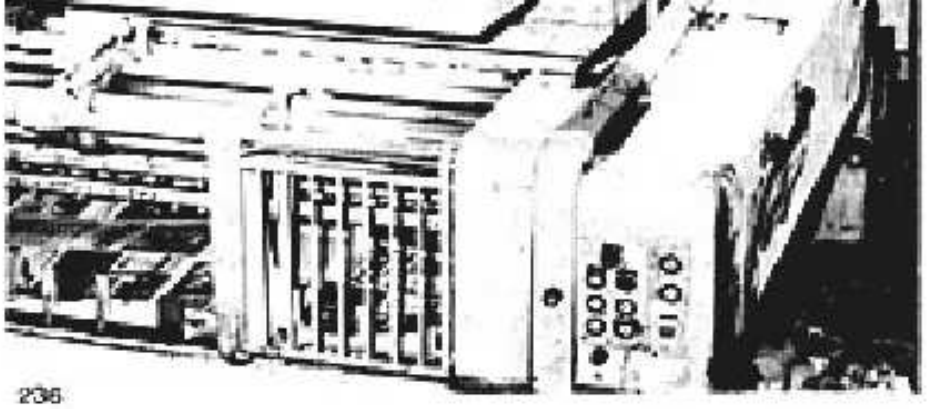

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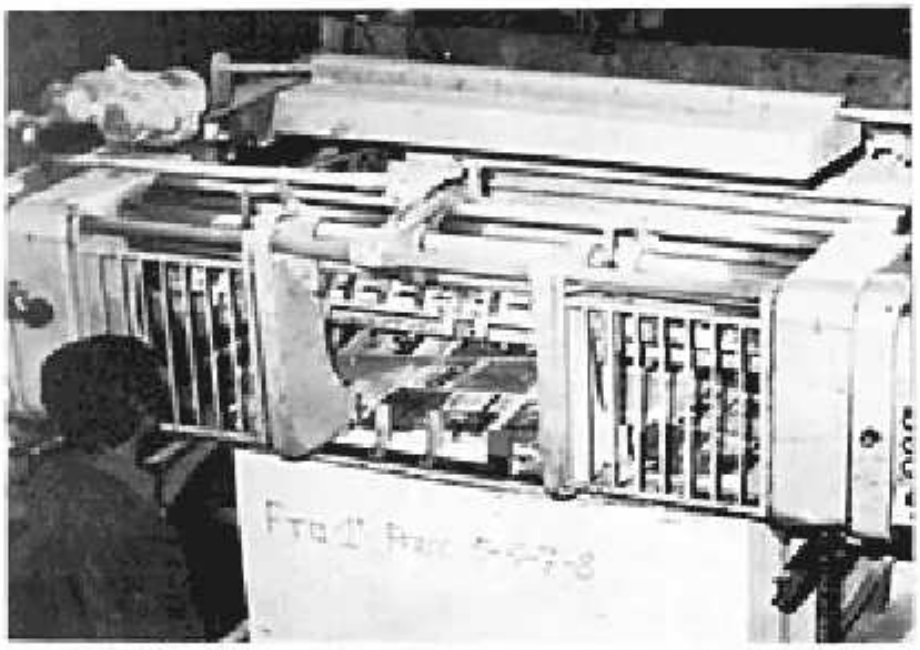
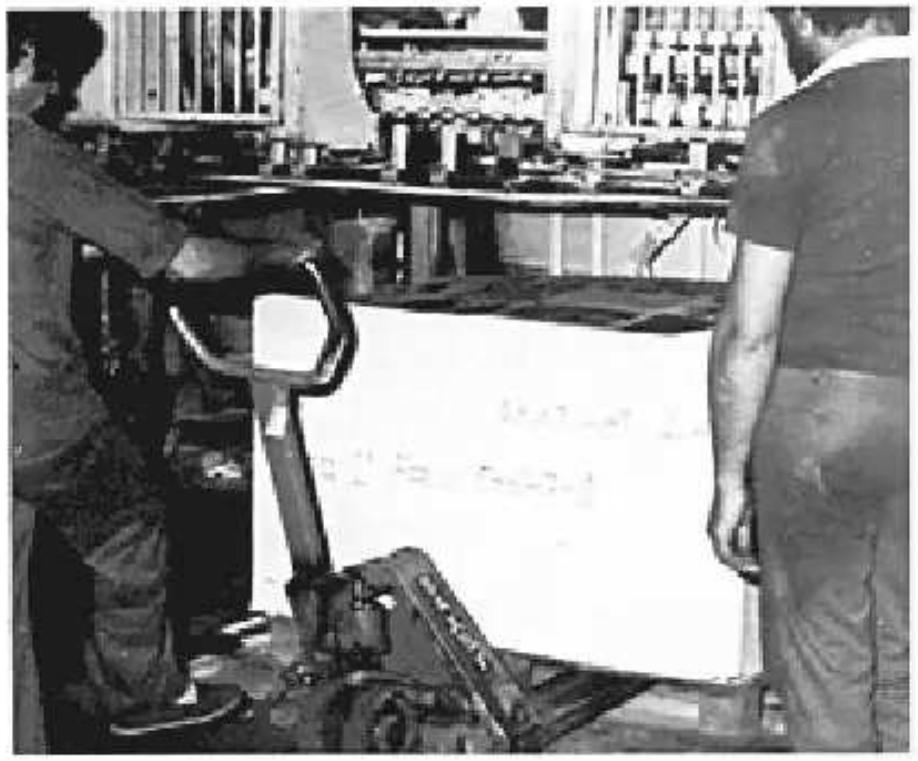


Las hojas impresas son recogidas en bloque y transportadas a la sección de encuadernación.



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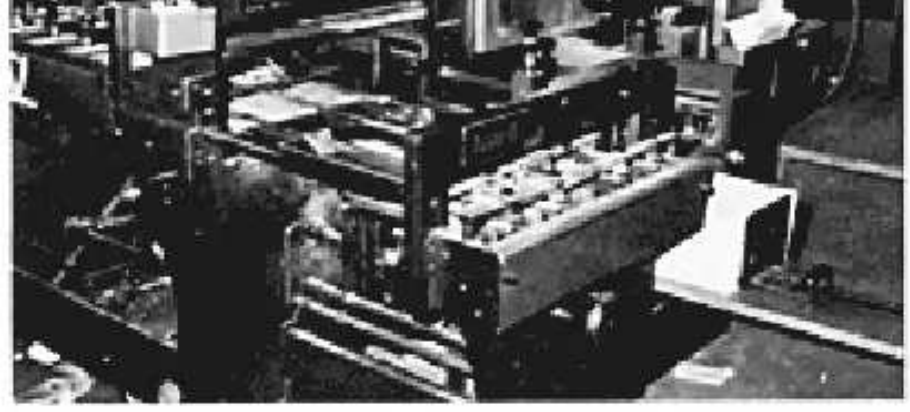
Podemos ver a un operario accionando una guillotina para cortar el papel a la que es sometida la obra recién impresa.



Esta maquina tiene tres funciones: alza el pliego de papel, cose con dos grapas, y corta el ejemplar por los tres lados...

...dejando el ejemplar listo para su distribución.

Los ejemplares se empaquetan y son depositados en el almacén de la compañía distribuidora, cuya misión será la de repartirlos a todos los puntos de venta del país.

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Josep María Beà y Font, autor de LA TECNICA DEL COMIC, es también el autor de las siguientes obras, editadas en álbumes: SIR LEO; SERES, DIOSES Y ESPACIOS, aportaciones de H. P. Lovecraft a un conocimiento del cosmos, realizada en colaboración con J. Lorman; PETER HIPNOS; HISTORIAS DE TERROR; HISTORIAS DE TABERNA GALACTICA; EN UN LUGAR DE LA MENTE; LA ESFERA CUBICA; LA MURALLA; SIETE VIDAS; ONCE NOMBRES; EL ESTADO DE JOEY; MEDITERRANEO; FOBIA; EL HOMBRE EXACTO, entre otras.

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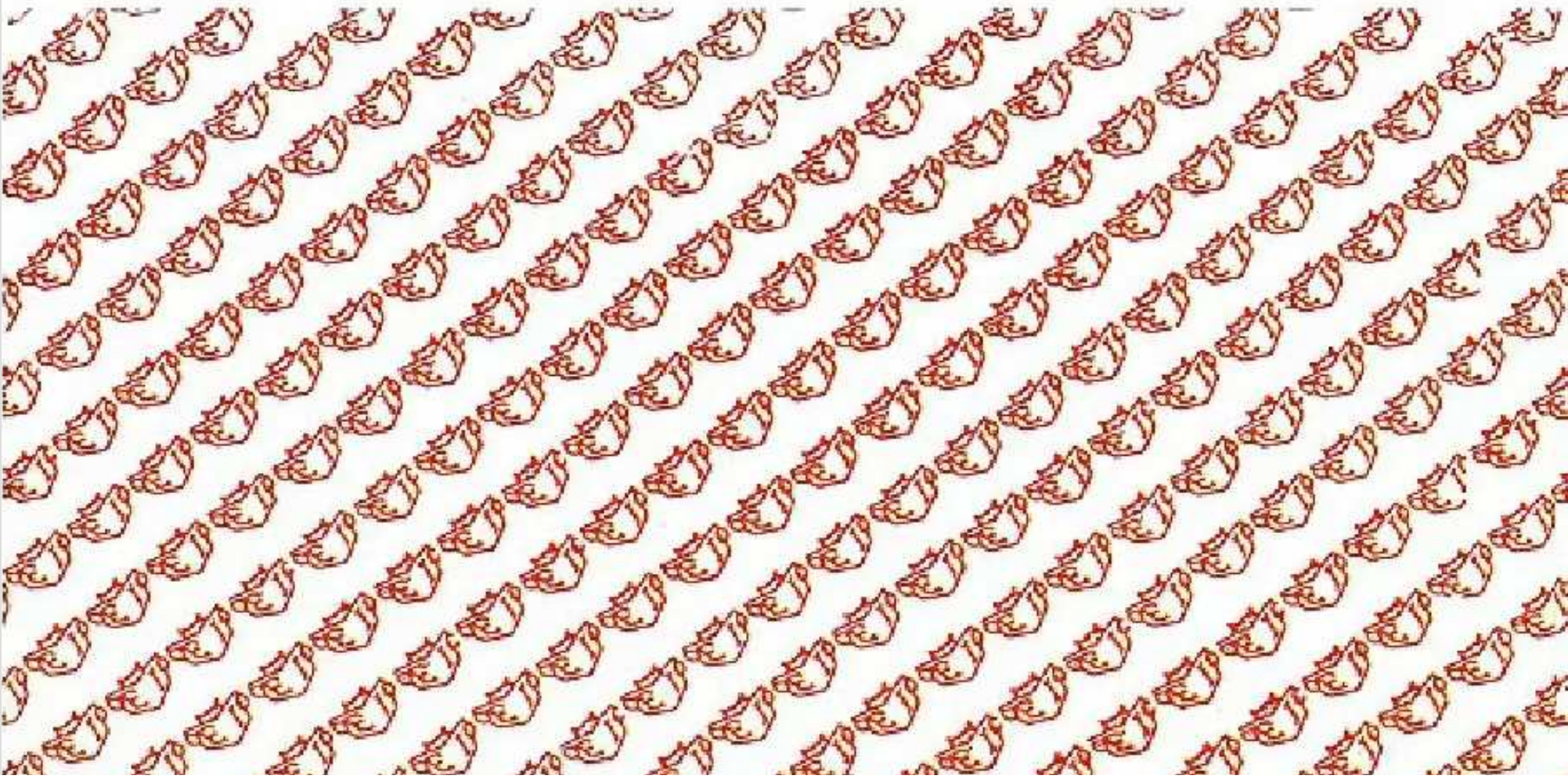

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